

Brother McCready of Allegheny, Pa., seems to have struck a very good thing in his marking pen. He sends us an outfit and specimens of the work. This is a vast improvement on the old brush-marking style—done quicker and looks better. He should get large returns from JOURNAL readers.



## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

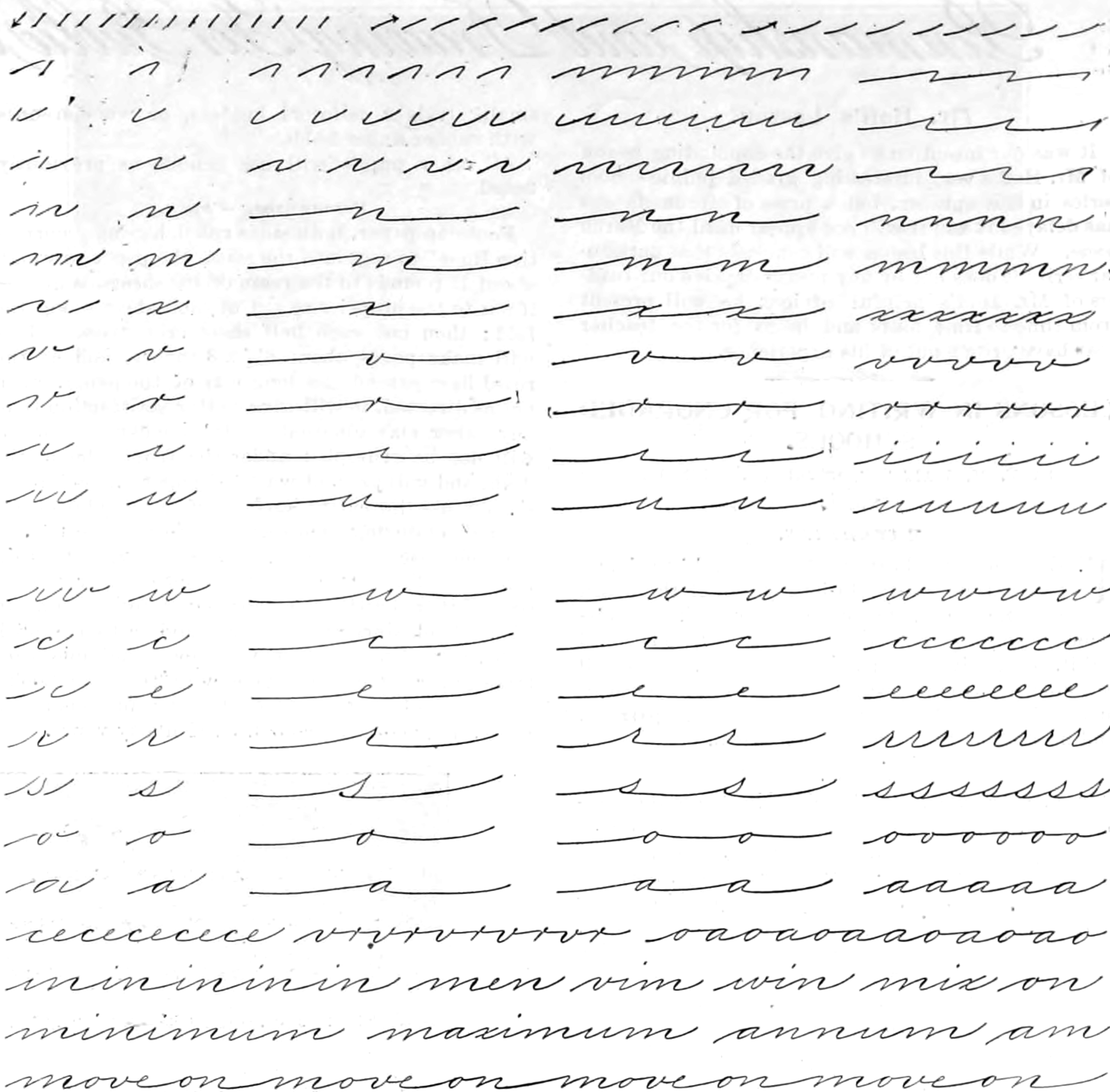
### No. 2.

I wish I could tell you, one and all, just how I write. I wish I could tell you just how our finest penmen write. I do not care to tell you how many of us say we write, for that might prevent you from learning to do as well, but how we *actually* produce the forms that are so universally admired. I know that it is so easy to say, "I use the muscular, combined or some other movement," and let it go at that, as though that explained all. I have heard many say that they used the muscular movement. I have seen them write, yet *all* wrote differently. All used the fingers some; some used them considerably; all used the arm and shoulder muscles; each one used all the muscles a little; yet one or two words could not express their manner correctly. What is true of the muscular is true of any other general movement. Now, the object of these lessons is to tell you, as best I can, how to learn to write—to write as does Spencer, Flickinger, Blosier, Madaras, Taylor, Dakin, Courtney, Doner and many more who write the ornamental style.

And now, in beginning, do not fail to secure the position we have illustrated. The angle of the paper is essential. The forearm should be held at right angles to the connective slant. With the arm and paper in position as described, little finger resting—gliding on blotter—you may place the pen one-tenth of an inch above the base line on the paper and draw it to the line at an angle of about 50° without slipping the little finger or allowing the thumb and first and second fingers to act. This will cause the joints of the little and fourth fingers to act slightly. Now this will seem difficult at first, but nine out of ten of our best penmen use more or less of this movement, many doing so unconsciously, as did the writer for years. In fact it is almost impossible to write a very fine hand without this action. The little finger will therefore not need to slip up and down very far, not more than half the height of the letter. In producing Nos. 2 and 3 the little finger should slip freely to the right—the length of the line. In 4, 5 and 6 the action should come from the elbow, the latter serving as the center of motion. In fact all motive power for these small letters should come from the bicep and tricep muscles between the elbow and shoulder. The arm should rest on the muscle in front of the elbow. *Let the elbow serve as the center of creative motion, and the little finger rest as the center of control.* Let the little finger glide freely to the right in making up strokes, and let it rest or glide less freely in making down strokes.

Now do not confound it with the finger movement, as it is *not* finger action; for the thumb and first and second fingers need not act. See that the forearm acts like a hinge at the elbow in making up strokes. The hand must not roll, nor the wrist work. In producing the up stroke (retrace) of *r* the little finger need not slip; this will cause a perceptible action of the members of the hand. You may (should) raise the pen at the dot and in making *c*. Check the motion at the shoulder of the second style *r* but do not stop it. Raise the pen as suggested in *s*. You should make the down strokes in *s* and *o* more quickly than the average down strokes in order to curve them well. The little finger need not slip in making the small *o* but it should slip in producing the down stroke of *s*, especially when the pen is raised as I advise. Draw the first down stroke of *a* gently to the left, making it more deliberately and longer and more slanting than the average down stroke. Notice carefully that the down strokes of *s* and of *a* are quite slanting, but that of the *a* is less curving.

In producing turns that are very short and angular the pen should stop, but if you prefer round, full, free, graceful turns, the pen should be kept moving at a livelier pace. In fact, I like a free, easy and graceful motion, because that means, when under control, free, graceful, beautiful forms. Master the preliminary exercises, elements and principles before beginning on the letters. Take one form at a time and fill at least one page (between lines included) before beginning another. Don't hurry, but do not sleep. Study your movements and your forms. Criticise and correct. Turn your writing upside down and examine it critically. When your movement is stiff, practice preliminaries and wide spacing between forms.



Raise the pen and shift the elbow to the right or pull the paper to the left, or both, from two to six times, in writing across the page. When you desire to improve in form (after practicing movement) select principles, letters and words with normal spacing. Raise the pen whenever the movement becomes cramped. If your movement seems wild, jerky and nervous, push on the pen on the up strokes. If your movement is sluggish and your touch heavy, practice long line exercises and free, light, graceful movements. You should make the shaded strokes more slowly than the light ones. You should make the *n*'s (singly) at the rate of about thirty per minute. Not that many every minute, but at that speed. You should make about three, then pause and criticise and observe. Use your best judgment as to just what peculiar action or movement is best for you. If you can use the fingers a little without weakening the line or producing irregularities and nervous kinks, there is no reason why you should not do so. Most of our finest penmen use more finger action than I think best, but whether it is their *using* or my *thinking* that is wrong you must determine for yourselves.

Ask questions and send on your practice if you want a lively and profitable time; but be brief. To the one sending the best duplicate practice of this lesson I will give a copy of "Gems of Flourishing." I will consider neatness, arrangement, movement and form in making up my decision. Who will be the lucky one? Now come on; we want to hear from all practicing from these lessons.

#### Criticisms.

Mr. W. B. C., Gallatin, Tenn.—Your stationery is too poor to do justice to yourself or the lessons. Your practice is number one, considering disadvantages. Ink is too thin or touch not delicate enough; cannot say which on account of softness of paper. You can make a fine penman if you persevere. Send on your practice regularly.

H. C. K., Summitville, Ind.—Your work is excellent, but too small. A little more firmness will add to your skill and form. Come again.

ZANER.

## PROFESSIONAL NOMENCLATURE.

"The Journal's" Patent Index to the True Inwardness of Well-known Penmen and Teachers.

Never "too thin"—Stout.  
Has a grip—Holt.  
Well developed—Musselman.  
A late arrival—Newcomer.  
A good packer—Stowell.  
Never too high—Lowe.  
Eight quarts—Peck.  
A rising penman—Penrose.  
His work lasts—Ware.  
Best appreciated—Admire.  
The most fortunate of our craft—Lucky.  
Sometimes a trump—H(e)art.  
A good landlord—In(n)skeep.  
Always the same—Place.  
On the throne—King.  
King's successor—Prince.  
A strong penman—Lyon.  
As good as his word—Bond.  
The most religious penmen—The Parsons and Bishops.  
The most classic figure—Heeb(e).  
Takes water—Wade.  
Thirty years in harness—Sadler.  
Vertical, or up and down—Teter.  
Never false, always true—Steele.  
The "Great" penman—Alexander.  
An expert on hair lines—Barber.  
The father of us all—Washington.  
Good on light lines—Lampman.  
Always on the grind—Miller.  
At sea—Saylor.  
Bird flourishes on toast, served by—Cook.  
Useful in a leaky boat—Bayless.  
A red hot penman—Byrne.  
Not a farmer, but raises—Kane.  
No wheel in his head—Ferris.  
His motto: "We never sleep"—Knapp.  
Digs for what he gets—Miner.  
Good on flourishing a "goose"—Taylor.  
The man who guards the gate—(St.) Peter(s).  
Believes in a single standard—Gold.  
Success always *meated* out to him—Butcher.  
Gives sound and weighty arguments—Smith (117 of him).  
The penman who can do work up in style—Brown.  
Sharp and to the point—Pierce.  
Ought to make barrels of money—Cooper.  
"He's after me"—Fish said about Fisher.  
Partial to green ink—Patrick.  
Never wrong and writes Wright right—Wright.  
His work stands above all others in a climax—Capp.  
Not a back number even if his name indicates it—Dennis.  
Duck-legged—Webb.  
Rumored that he has adopted the pump-handle shake—Milkman.



# LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 3.

[INITIAL MADE IN JOURNAL OFFICE.]



RACEFULNESS of line and symmetry of form are among the chief essentials of ornamental writing. Lines should be delicately curved and forms should be full and well rounded to be of the greatest value. Lines, too, should be smooth and delicate and strong. They should be faint, yet firm. Contrast of light and shade is still another essential. All fine lines are pretty, but when they are illuminated by an occasional brilliant, black shade the beauty is still greater.

How to Make *t*, *d* and *p*.

The *t*'s, *d*'s and *p*'s seem to be specially suited to this condition. Let us learn how to make them. Begin the *t* much as you would an *i*. But instead of stopping the pen on reversing the motion at the head line, as in *i*, the pen is raised while the pen is still in motion and on its way to the top to come down again. When about three spaces above the base line it stops, pauses in the air, then suddenly strikes the paper firmly enough to jar or jog or force the teeth or points of the pen apart and then starts toward the base line, to be lifted gradually and dexterously and swiftly from the paper as it nears the head line and to be raised clear of the paper somewhere between the head and base lines. Either this or to be carried almost to the line, where the action is checked sufficiently to allow the turn to be made on the line as delicately as in the *i*.

But it is not done. The top is not yet square. It must be "retouched." This must be done by making the top level and sharpening the corners. The crossing is usually added by making a compound curve over the letter or a short line following it. Simply a matter of taste. The movement comes from the hand and elbow. The action comes from the elbow, but is subdued by the little finger resting firmly on the blotter and acting in conjunction with the arm and perhaps the other fingers. If you do not raise the pen near the line, it is necessary to use the fingers more than described. It is not a *sin* to use the fingers, but it is to use them to excess.

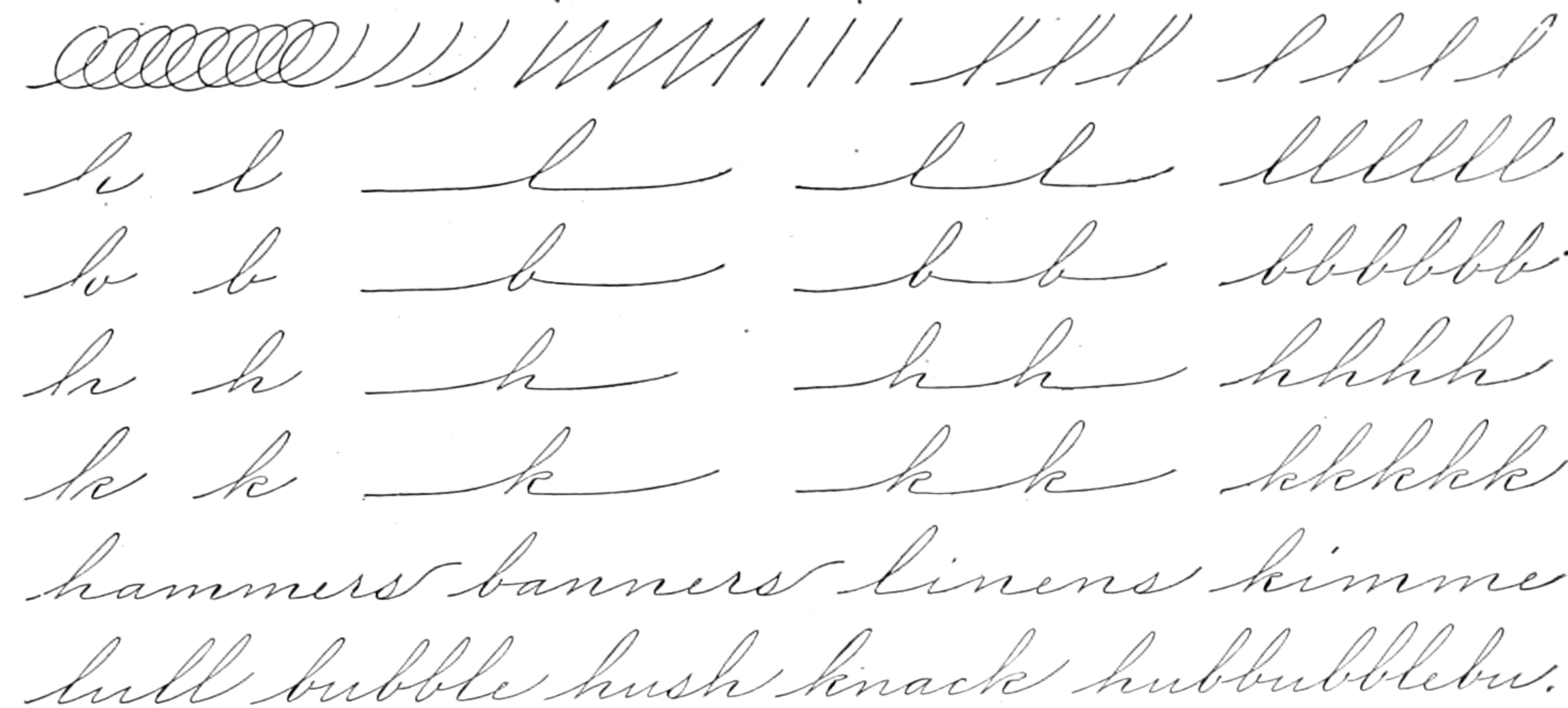
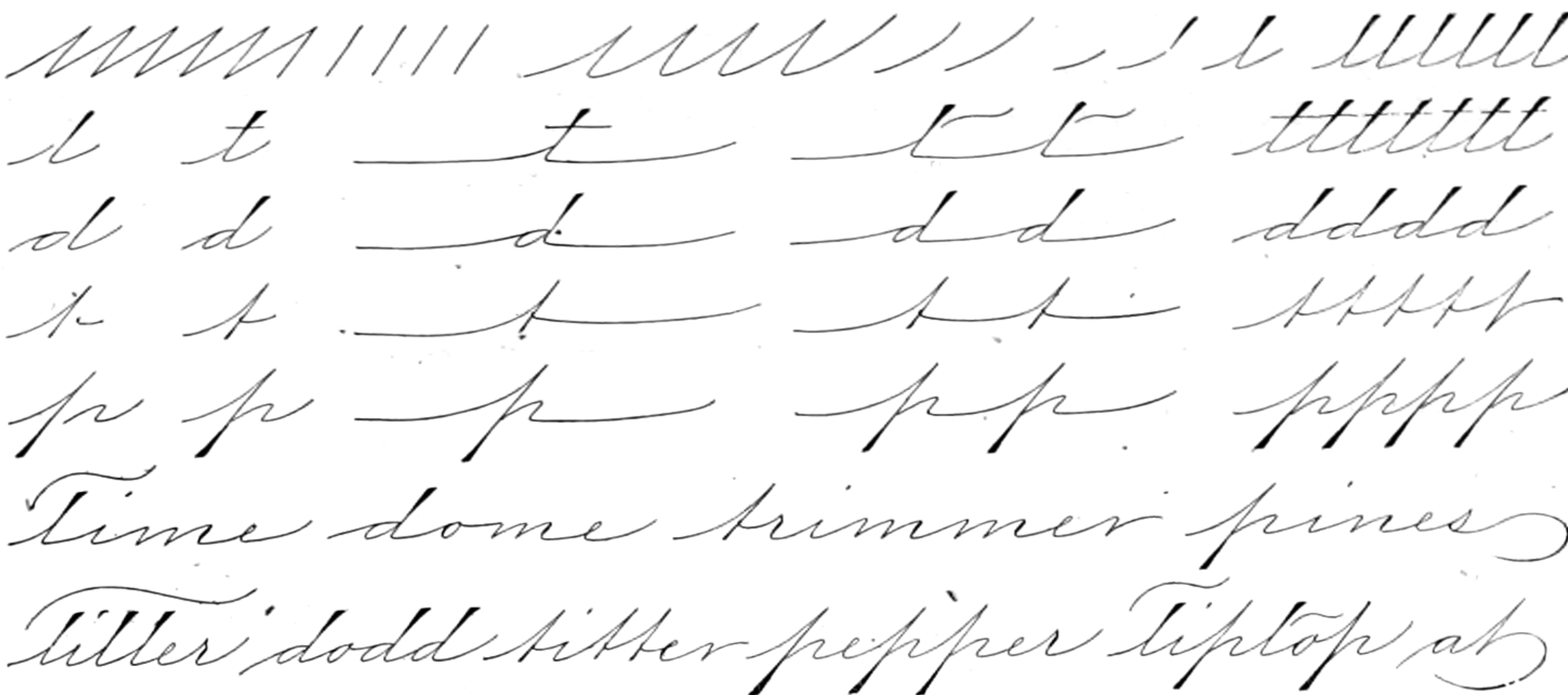
The *d* is made so similarly to the *t* that additional instructions are unnecessary unless the other is not plain.

The little finger should slip freely from the time the pen starts until it stops in making the first two strokes in *p*. The action should come from the elbow as a center. It should act like a hinge. After making the up stroke come to and below the line with a *rush*, stopping abruptly two spaces below the line. The pressure of the pen on the paper will be sufficient to check the motion. Square similarly as the *t* and finish like an *n*.

How Loops Are Made.

Loops are usually considered difficult. I cannot say that I find them very much more so than many short letters. I do not think that you will find them so, either, if you will observe the proper position. Remember the paper should be so held that the forearm will be at right angles to the connective slant. If, with the paper in this position, you will cause the pen to move to the right and upward, causing a slight backward and then forward action of the arm in the sleeve, in conjunction with the hinge motion, and then without stopping the pen at the top allow it to turn abruptly and descend toward the line, rising from the paper somewhere between the crossing and the base line, you will no doubt find, in due time, that loops are not so difficult after all. But you are not done. Place the pen carefully on the unfinished stroke and complete as in *i* or *n* and you will have *l* or *h*.

If you do not wish to raise the pen at or near the crossing, then let the fingers act in conjunction with the hinge action of the elbow and check the motion as you are coming down at the crossing by letting the little finger drag less freely or rest. You cannot make loops successfully if your forearm is at right angles to the base line without a good deal of finger action. Whereas, with the paper turned as before advised, you cannot use the fingers much, but the muscles of the upper arm instead. This hinge like



action is the real movement for producing long, slender, substantial loops. In fact, it is the best movement we have to counteract finger action.

Preliminary Exercises Come First.

Of course the preliminary exercises must be mastered before attempting the letters. The letters must be mastered before attempting words. The pupil must rely upon his better judgment about the little things. Now, don't work too hard at this loop business. Simply let the little finger slide freely, and let the arm act as a hinge at the elbow, and you will find loops to be pleasant to practice. You may find them hard at first, but the longer you practice in this manner the easier they will be, and the better you will like them.

A Word About Movement.

Keep in mind that a light, easy, graceful, yet firm and delicate movement is essential at all times. Do not screw your muscles down so tightly by nervous anxiety that they cannot act. Nor must you let them be so loose that they flop around rather than dance or waltz. As we would say in Pennsylvania, make them dance "juper," which means make them do their "level best," but do not let them get excited.

Criticisms.

O. E. O., Minneapolis, Minn.—Your stroke is a trifle heavy; the ink is too thin—add gum arabic. Send last effort instead of first. You write well.

J. S. M., Springfield, O.—Your practice is just about right. Down strokes in ovals a trifle straight.

Mr. L. B. D'A., Danville, Va.—Your work on the first lesson is up to the copy. What more can be said? Sorry we cannot find space to reproduce some of it. ZANER.

## Call For January Journals.

Notwithstanding the unusually large edition of THE JOURNAL for January—20,000 copies—the demands for that issue and the flood of club subscriptions received since then have reduced the number on hand to the danger point. As many of the current features of the paper begin with that issue and a great many clubs promised to be sent this month will want to be dated back to the beginning of the year, we ask all of our friends who may have surplus copies of the January issue to send them at once.

We will pay postage (one cent for each four ounce and will send copies of another issue to take their place, if desired. Whether you have one or more surplus copies of that issue, prompt compliance will be greatly appreciated.

## The Sultan Wants an American Business College Man.

The Secretary of State has received a letter from the United States Minister to Turkey stating that the Sultan desires the services of a professor for a business college in Constantinople who can lecture in French and is proficient in the business methods of the United States. The letter has been sent to the United States Commissioner of Education, who will communicate with the heads of various institutions in this country with a view to securing the person wanted.—*New York Herald*, February 12.

## The Care of Ink in Public Schools.

TO THE EDITOR OF THE JOURNAL:

Our ink has always given us trouble. The wells do not close tightly enough to prevent rapid evaporation and thickening of the ink. We have watered it as a remedy. I have used a small medicine dropper for the purpose, and have succeeded fairly well in supplying the water in the right quantity. But some pupils, determined to have their lines appear light, have smuggled in more water, and you know the result. Above all things else I would like to see THE JOURNAL give us a good round on the quality and management of the ink in public schools. What make is best? What well is best? What do successful teachers use? Where can it be obtained and what does it cost? I cannot keep any good ink for my own use.

Our janitor uses a medicine dropper of large size—that is, a glass tube with a rubber bulb on one end—to fill the wells. I mention this because I first thought of it, and others may not know what a convenience it is.

SARAH A. FRANK.

Carthage, Mo.

## A Young Money Maker.

In these hard times, your readers of failures and misfortunes may like a change and be pleased to learn of a way that any industrious person can make money. I am plating and replating jewelry, watches, knives, forks, spoons, etc. I made \$17 last week and \$13 in four and one-half days of this week. I think this good for a boy. I bought my machine from H. F. Delno & Co. of Columbus, Ohio, for \$5. Any one can get circulars by writing to them. If this passes the waste basket I will write again. A BOY READER.



this time is to be used. Ordinarily fifteen or twenty minutes are spent in "firing" up, followed by blackboard illustrations and explanations. Thirty minutes or more are devoted to time drills and remaining time given to individual instruction or speed drills.

L. H., Estherville, Ia.—Do you object to the use of pen holder between first two fingers? Ans: I do. It indicates weakness or laziness, and sometimes both.

L. C. H., Boston.—In business colleges where students enter at all times, do you form separate classes for them. Ans.—The entire school takes up writing at the same time. The beginner is never permitted to take up advanced work

6 9 8 3 2 7 6 9 0 4 9 8 3 2 7 6 9 0 4 6 9 8 3 2 7 6 9  
4 6 8 3 2 9 6 8 3 2 7 6 9 0 4 6 9 8 3 2 7 6 8 3 2 9 0  
7 6 9 0 8 3 2 6 9 8 3 2 6 9 8 3 2 7 6 9 0 4 6 9 8 3 2 7 6 9  
6 9 8 3 2 9 0 6 8 3 2 7 6 9 0 4 6 9 8 3 2 7 6 9 0  
2 7 6 9 0 4 5 9 0 6 8 3 2 7 6 9 0 4 6 9 8 3 2 7

THE ABOVE ARE CLIPPED FROM 750 FIGURES WRITTEN BY MISS EMMA MARTINI, IN A FIVE-MINUTE SPEED CONTEST, WINNING THE PRIZE OFFERED BY C. H. PEIRCE, SUP'R WRITING, EVANSVILLE, IND., FOR GREATEST NUMBER OF PRACTICAL FIGURES. RECORD ELEVEN STROKES A SECOND. ACCOMPANYING MR. THORNBURGH'S LESSON.

in class until he is prepared for it. Special attention is given him in class and out of it until he is safe in position and can handle fairly well exercises in Plates 1, 3, 6, 7 and 8. From this time on he takes up regular class drills on letters, figures and words. I cannot give you in this column my method for teaching a mixed class.

Steno., Dayton, Ohio.—What you say about shorthand students taking penmanship and becoming your best writers is an eye opener for me. If convenient will you please show a specimen or two through the JOURNAL. Ans.—Note specimens showing improvement by Misses Voelke, Spain and Kriekhaus in Jan. and Feb. number. Also see May JOURNAL.

## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 4.

[INITIAL MADE IN JOURNAL OFFICE.]

Inverted or Lower Loops.



ON the loops below the base line was where I first learned to use the hinge rather than the finger action. And it may be you can apply the same movement to this class of letters most successfully in the beginning.

It is not necessary to use the fingers. Even the enthusiasts of muscular movement recommend some finger action in the loops, but it is there I do not think it necessary to use them, or at least not to produce their length. To me it seems rather "funny" or queer to hear people say "use the fingers slightly in loops, but do not use them in the smaller letters." Now, it seems to me, that the larger the form the larger should be

large forms, like loops, use the small muscles in a secondary manner, in conjunction with the larger muscles, to give system, accuracy and control. That is, if you cannot control the large muscles well enough to produce the desired results, then call into action the smaller muscles to assist in the work. Do not let your prejudice prevent you from using your God given and created forces when they can do the work better than other members. The fact of it is, you will find it hard enough to do good

work by using all the muscles without trying to do all your work with a few. You may have some difficulty in getting the crossing up as far as the base line in the loops herewith in coming from the bottom, but it should be there. Do not stop the pen at the bottom but keep it moving. By close observation you will see that the down strokes in

Create in the young mind a desire to  
To make others feel we must <sup>know</sup> <sup>feel</sup> <sup>ourselves</sup>  
selves. To warm their heart, the fire  
must burn within our own bosoms.  
Nine mining men, mining in a mine  
I am gaining in business movement  
B B B B B B B B N N N N M M M M

THE WRITER OF THE ABOVE SPENT TEN HOURS A DAY FOR THREE WEEKS ON NOTHING BUT EXERCISES SIMILAR TO THOSE IN PLATES 1, 3, 6, 7 AND 8. AFTER THIS HE HAD ALMOST COMPLETE CONTROL OF HIS ARM MUSCLES, WITH A SPEED OF TEN STROKES A SECOND. ACCOMPANYING MR. THORNBURGH'S LESSON.

loops are not quite straight, or should not be so at least. It is generally supposed that they are straight and are usually so taught, but none of our best penmen or engravers make them so. Your y's ought to make good h's if reversed, your z's should begin the same as n's. The a and f are somewhat more difficult

going down and at the base line coming up. If you can make it as well as you wish, and be sure of it each time without raising the pen, so much the better; but there are but few who can. This raising of the pen so frequently may seem to many very detrimental, but I have yet to find a sufficient number of fine penmen who do not raise the pen frequently, to indicate that it is bad. In truth, it is this very reason why many do not write better. They are told not to raise the pen and not to use the fingers. It is simply another proof that precept is not as good as example. If I were to write as I were told I would not be giving lessons in THE PENMAN'S ART JOURNAL. Why? Because I was told to write, not as others wrote, but as some one thought it ought to be written.

### Spacing.

I have said nothing about spacing. The spaces between letters should be a trifle wider than in letters. How much wider is a matter of taste rather than rule. You can gauge my taste by consulting the sentence "Good penmanship pays" on the first plate. Study it. You will see that all the words given for practice are not spaced the same. The spacing was made wide in some and narrow in others, to give variety for practice. When your movements become cramped and sluggish it would be well to write the words with long strokes (wide

My first  
A B C D E F William Martin  
P Q R S T U V W X Y Z  
Five hundred eeeeeee  
Winning Strokes



I am gaining in business movement  
I am gaining in business movement  
N N N N N N N N M M M M W. Martin

SEVEN MONTHS' TIME BETWEEN SPECIMENS. MR. MARTIN FOLLOWED INSTRUCTIONS TO THE LETTER, AND CARRIED A FULL COMMERCIAL COURSE DURING THE SEVEN MONTHS. HIS PRESENT RATE OF SPEED IS FROM SEVEN TO NINE STROKES A SECOND. ACCOMPANYING MR. THORNBURGH'S LESSON.

the action. In other words, when you have large forms use large muscles, and when you have small forms use small muscles. But do not understand me to say that in small forms we should not use large muscles. We should use large muscles in small forms, in conjunction with small muscles, to give grace, strength and ease of execution. In the

to execute because we have an up stroke three spaces long on the main slant. The little finger may slip or rest, whichever way you like best in producing the lower loop in these letters. It is best, however, to raise the pen as you come to the line before adding the final right curve. In the f the pen may be raised to advantage twice, once near the crossing

spacing) between the letters. We do not deem it advisable to use wide spacing in the letters as it encourages a scrawling hand.

### Form Study.

Keep constantly in mind that nearly all angles are the same and nearly all turns are the same. For instance, the top of the small i should be the same as the junction of lines in l, the turns at the base should be alike as well. The turns at the top of an n should correspond with the one at the bottom and with those in u, h, etc. Reverse a small n and you should have a good i. In fact by reversing your papers you can find many defects not usually noticeable. And if you cannot see defects you cannot improve rapidly. It will not do to know that something is wrong. You must find what that something is; then, no doubt, you can eradicate the wrong by right practice. There is no one thing that will show you wherein you are deficient in perception of form so well as penciling or drawing the letters slowly. By so doing the eye is required to direct the pencil, rather than the muscle. Now try it, and if you don't learn something let me know and I will.

### Practice Pointers.

Now don't be afraid to practice quite vigorously at times on the work given. It would be well if you would double the size of the copies at times, and at others to reduce the size a half and double the spacing. After practicing the different styles in this way always finish your work by practicing the size and spacing given in the copies. Keep your pens in good condition, also your ink. Good material is essential, and it need not necessarily be expensive.

### Criticism Column.

E. J. S., Galesburg, Ill.—Your prospects are good. Your strokes are too heavy, ink too black. Dilute with water gum arabic and blueing (a little of each of the latter).

D. G. J., East Oakland, Cal.—Up strokes too curving and not strong enough. Too much wrist action. Pause in finishing v and w. Doing well.

M. F., Wrentham, Mass.—Down stroke of c too curving. Down stroke in o too nearly straight. Cross x upward. Raise pen in e and a. Last down stroke in a too curving and too nearly vertical. You're doing well though.



W. G. B., Newark, N. J.—Use oblique holder; confidence will come by practice. You did well.

J. S. M., Springfield, O.—Excellent. Practice more methodically. Your strokes and forms are smooth.

H. G. B., Allegheny, Pa.—Don't shade last down stroke in *a*. Your work is the most systematic received. Make dot of *v* heavier and higher.

W. B. C., Gallatin, Tenn.—Your work is a trifle heavy. Raise pen in *c*. Cultivate smoothness and lightness.

O. E. O., Minneapolis, Minn.—Shades too light. Strokes a trifle weak. Loop too narrow in *e*. Close *s*. Down stroke in *c* too curving. Doing well.

J. B. W., Sterling, Ill.—You came near the prize. A little more strength, please. Loop too small in *e*. Last down stroke in *a* not slanting enough. Fine quality of line.

L. B. D., Danville, Va.—Can't give metronome information. Don't think you need it. Your *u*'s are too sharp at base; don't stop there. Use *c* given in lesson. Small *e* too slender in words. You're doing splendidly.

E. H. N., Carthage, Mo.—Down stroke in *c* too curving. Movement too hesitating and sluggish. Raise pen in *c* and *a*. More freedom and force is needed. Study the *r* closely. Your work is a trifle too compact.

J. K. S., Taylor's Island, Md.—Raise pen in *c* and *e*. Small *s* too slanting, raise up stroke. Finish dot of *v* and *w* more carefully. Stroke a trifle heavy.

P. H. H., Fairweather, Ill.—Use better stationery. Stroke too heavy. Dot *c* heavier. Loop in *e* too narrow. You do well.

E. L. C., Cal.—Your outlook to become a fine penman is good if you have not done much practicing as yet. Study form more closely and improve your movement by practicing more systematically.

A. H., Jr., N. J.—You curve the up strokes too much. Pause in finishing *v* and *w* and enlarge dot. Retrace too much in *u*, *i* and *w*. Doing splendidly.

Allen, No. 8, Pa.—Yes, you can become a fine penman. Raise the pen before stopping the motion in finishing letters. Make *e* fuller—use more rolling action. Make *s* more pointed. Curve down stroke in *o* well.

R. C. E., N. Y.—Your first style *r*'s are not retraced; caused by allowing the little finger to slip to the right in making the last up stroke (retrace). You have failed to use enough of the rolling movement in your *e*'s, consequently they are too narrow. Form a decided pause (you may raise the pen) in finishing your *v*'s and *w*'s. Your work is No. 1.

G. L., N. D.—See above about *v* and *w*. You curve the down stroke of *c* too much; caused by retracing the first stroke too far and by beginning with the left curve instead of the right. The same is true of your *a*'s. A little more force to eradicate your kinks.

C. H. L., La.—Your movement is "out of sight," that is, you haven't any. Get right down to business and make the pen spin. Work by the hour on the exercises in lesson one. You lack in both quantity and quality, but if you persevere, you can learn.

W. J. H., Mass.—You can become a fine penman if you will use less muscular and more mental movement. Your practice is too rapid and thoughtless. If you will study detail more and cease to try to make all letters with the same movement you will be surprised at the results.

G. H. G., Hutchinson, Kan.—You'll get there. Finish *v* more carefully. Raise pen in *c*. Don't stop on base line in *u* or second part of *a*; too angular. Use better stationery.

T. J., Bedford, Ind.—Dot of *c* and *v* too small. Small *o* too narrow; close *em*; use more circular action. Raise pen in *c* and *a*. Loop in *e* too narrow and *a* is too fat. Don't stop at top of *n*.

E. N. H., Mass.—Your work appears too delicate. The tremor in the loops indicates that you are using the fingers to excess, and that you are timid—too little confidence to strike out with arm movement. More freedom and force of action will come by practice, with those things in view. Your *m*'s are too sharp, indicating that you pause too long at the top; in fact you stop there.

W. B. C., Tenn.—Your long connecting lines are rough, indicating that your lateral movement (hinge) is not light and free enough. Your loops are a trifle flat on the left side. While it is usually considered that the down strokes in loops are straight, they are in reality, or should be, slightly curved. You're improving.

F. A. W., N. Y.—The most of your work is too small, indicating a rather limited action. Uniform your ovals by practicing them vigorously and persistently.

L. B. D'A., Va.—See E. N. H. and W. B. C. about your loops. You're doing splendidly.

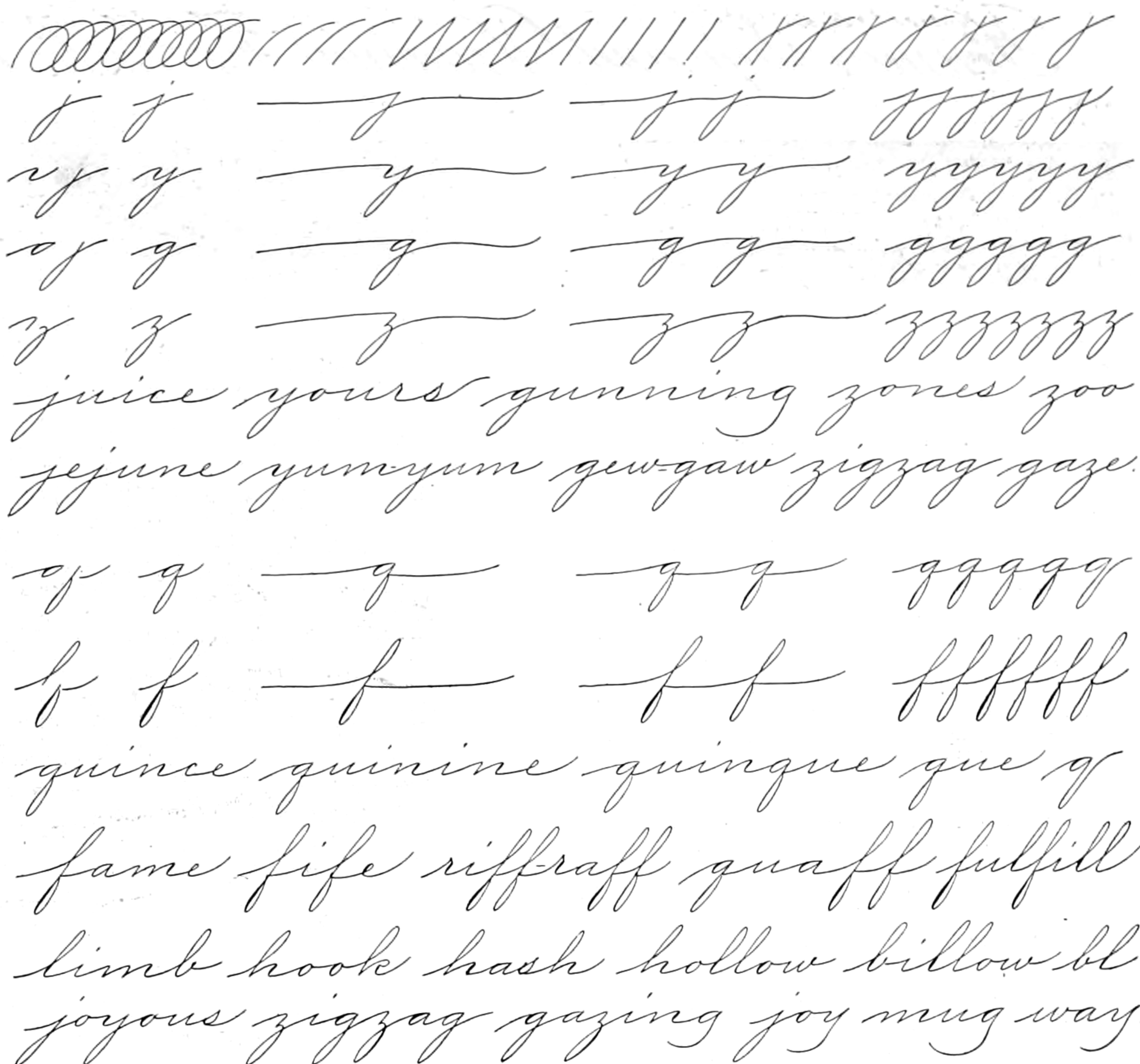
J. S. M., O.—Down strokes in loops a trifle straight; otherwise you are improving very rapidly.

J. K. S., Md.—See W. B. C. Strokes too heavy throughout. You stop the motion too abruptly at the base of *l*, causing an angle.

Mr. W. B. Caldwell, Gallatin, Tenn., was awarded the prize (Zaner's Gems of Flourishing) for having followed the lesson more nearly than any other. Two of my ex-students submitted better work, but I did not think it fair to award to those who had received personal instruction along this line. All the work submitted was excellent and I am, therefore, much pleased.—ZANER.

The first issue of *The Zanerian Exponent*, to be published quarterly, at ten cents a year, by the Zanerian Art College Company, Columbus, Ohio, is before us. It is bright, well written, well illustrated and contains a variety of plain and artistic pen work by the faculty and students of the Zanerian Art College. It, like everything emanating from the Zanerian, is in good taste. The first number is worth more than the ten cents asked for a year's subscription and thousands of our readers should be on the *Exponent's* subscription list.

The specimen of heavy script from the pen of F. L. Pellett of THE JOURNAL art staff, shown elsewhere in this issue, is a most artistic one and is worthy the study and practice of our readers inclined to this sort of work.



ACCOMPANYING LESSON IN PROFESSIONAL WRITING BY C. P. ZANER.

## COMMERCIAL SCHOOL HUMOR.

### She Got the Idea.

A teacher of writing with whom we are well acquainted had a very pretty young lady pupil to whom he was paying particular attention—giving instruction in *forearm* (not whole arm) movement. One day, in the class, when drilling on capital *I*, and after very particular personal instruction from the teacher, she looked up into his face and with a little ejaculation of pleasant surprise, exclaimed, loud enough to be heard over the room: "Oh! now I get the *I* dear" (idea). It "brought down the house," and while the young woman hid her face in her arms on the desk, the teacher decided that he, too, had an idea, so he went to the board and changed the copy.

An Eastern Man on a Westerner's Definition of "Muscular" Movement.

EDITOR PENMAN'S ART JOURNAL:

In your January number, under the head "Commercial School Humor," there is a Westerner's definition of muscular movement which seems to need a little further explanation, for although it

"Left the teacher in a daze,"  
He must have noticed another phase,  
For actual truth the word conveys.  
You see it dawned upon his gaze,  
By practice and in other ways,  
That forearm movement always pays;  
He hopes it will become a craze  
And is ever ready to sing its praise  
In hymn or song, or joyful lays  
For the remainder of his days  
Without regard to yeas and nays  
Or even saying, "av yez plaze."

A. W. HOLMES.

Salem, Mass.

## PEN POINTS.

### Some Reflections.

BY YELSNIK.

"Executed with a pen" can often be construed literally. Many live designs are killed while being "executed with a pen."

If any one has ever discovered a penman who was not born on a farm, he (the penman) can find an opening as an itinerant on a dime museum circuit.

If some penmen would spend as much time making their spelling as vertical as their writing, their letters would be easier to read and more creditable to the writers.

A judicious use of whole arm movement during the "penman's leisure hour" has been known to "surround" and capture many a "dear."

The point a penman should use oftenest in punctuation—a pen point.

A good draftsman—a bank draft clerk.

## PROFESSIONAL NOMENCLATURE.

### THE JOURNAL'S PATENT INDEX. Second Crop.

Just discovered—Newlands.  
Several of him—"Too much" Johnson.  
The first penman—Adam(s).  
A caucus politician (?)—Slater.  
Always polite because he'll—Bowser.  
Above the high-water mark—Dyke.  
His flourishes not tame—Wildish.  
Not boastful yet he is—Krogh.  
Never sorrowful—Merriman.  
Knows enough to come in out of the rain and keep—Dry.  
Never in a stew, always a—Fry.  
A good man to tie to—Hooke.  
A Scotch nobleman—Laird.  
A good listener because he—Harkins.  
His work is up to the scratch—Chicken.  
Never dry and deeply interested—Wells.  
His "cat never came back"—Katkamier.  
Never caught, always on his—Gard.  
A festive nobleman—Gaylord.  
Flourishes early birds—Robins.  
Not a piece of a man, or a man of peace, but always for—Warr.  
Not a clerical, just a—Lehman.  
A good drawing team—Beck and Call.  
A heavy weight—Full(ton).  
Opposed—Price and Free.  
Our Diogenes—Tubbs.  
Believes in "high strung" work—Lynch.  
Begins at the bottom—Root.  
Doesn't hold back, but lets her go—Gallagher.  
Not slow—Swift.  
A good penman and a—Goodman.  
Not old style—Young.  
The ladies' favorite—Darling.  
Up in the world—Hill.  
Believes in colored work—Dyer.  
A hunting party—Cannon, Gunn, Shott, Hunt and Chase.  
Happy penmen—P. H. and C. A. Bliss.  
Has more speed than his name would indicate—Slocum.  
"Takes the bakery"—Baker.  
On the watch—Pickett.  
Always on the square—Joiner and Carpenter.  
Not dull—Bright and Sharp.  
A "smooth" citizen if his name is—Harsh.  
"Birds"—Martins and Heron.  
"Arrives at the destination"—Winner.  
The Solomon of the profession—Wise.  
Uses well developed "muscular" movement from the shoulder—Sullivan.  
The "coming" penmen—Campbells.  
Not long—Short.  
Believes in light and shade—Moon.  
Believers in movement—Walk, Walker, Waltz, Runnells.  
Has reached the top—Garrett.



course of instruction from him; and he also visited J. W. Stoakes, the patentee and manufacturer of the automatic pen, and in this way obtained many pointers. He has studied and worked on automatic penmanship until he has acquired wonderful skill. His whole time is given to this class of penwork, and as a result he has built up a big mail order business in business and professional writing. Mr. C. does splendid work. Mr. Cushman is married and has a son four years old, whom he has trained to respond to the letter-carrier's whistle and open the mail—all automatically.

C. W. JONES.

C. W. Jones claims Batesville in the Buckeye State as his birthplace. Nineteen years of his life were spent on his father's farm. An old file of THE JOURNAL falling into his possession about 16 years ago imbued him with the idea of becoming a penman. Gaskell's Compendium caught his eye, and we next find him as a student in Michael's School of Penmanship. He entered this institution Nov. 1, 1882, and graduated "with highest honors" on Dec. 19, 1882—49 days. One year was spent in itinerant teaching, and one year each with the Somerton, O., Nor. School and the New Concord, O., Bus. Coll., as penman. The following year he spent in itinerant teaching in the West, and then put in eighteen months as penman of the Southwestern Bus. Coll., Wichita, Kan. Itinerant teaching and card-writing filled in another year. For several years he was bookkeeper in wholesale dry goods store, insurance office and U. S. Pension Office. At present he is penman of the Martin Bus. Coll., Brockton, Mass., and is a very enthusiastic teacher. He makes a specialty of mail order penmanship, and is giving satisfaction in this line.

F. M. SISSON.

America's "smartest" seaside resort, Newport, R. I., was the birthplace of F. M. Sisson—and there he still resides. His education was received in the local public schools. Prof. H. Champlin, now supervisor of writing in Cincinnati, was his teacher in penmanship. Mr. Sisson receiving first prize for greatest improvement in one of Mr. Champlin's large classes. Later he assisted Mr. Champlin in teaching. At present, and for the past seven years, he has been employed as bookkeeper in a large mercantile establishment. He conducts his penmanship classes in the evenings, and has private pupils in both penmanship and bookkeeping. As a side issue he has a mail order penmanship business and is doing well in this work.

## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 5.

[INITIAL MADE IN JOURNAL OFFICE.]

A Few Parting Words About Small Letters.



NOW since we have begun the practice of capitals, do not neglect the small letters. Keep in mind the fact that they are of chief importance, and that your success as a penman will be more sure and permanent if you write the small letters uniformly well than if you dash off breezy capitals at the expense of the small forms. Ease of execution will do more toward making your forms graceful than anything else, save an accurate knowledge of form; but the two together—form and movement—are the main requirements. If you have them you are fortunate, but if you have them to get you need not despair. You will find that there is more pleasure in pursuit than in possession, though there may be more satisfaction in having them than in having them to get.

Preliminaries for Capital Practice.

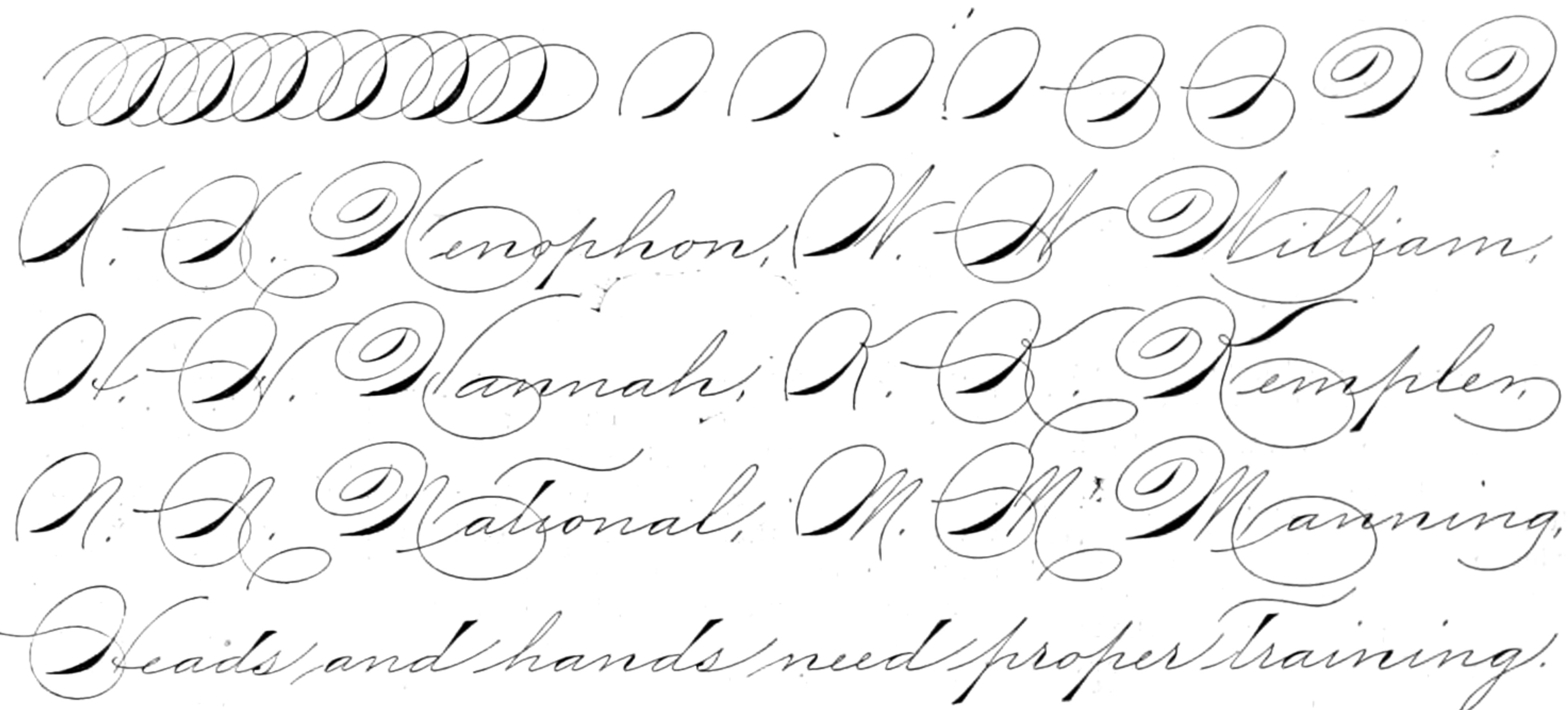
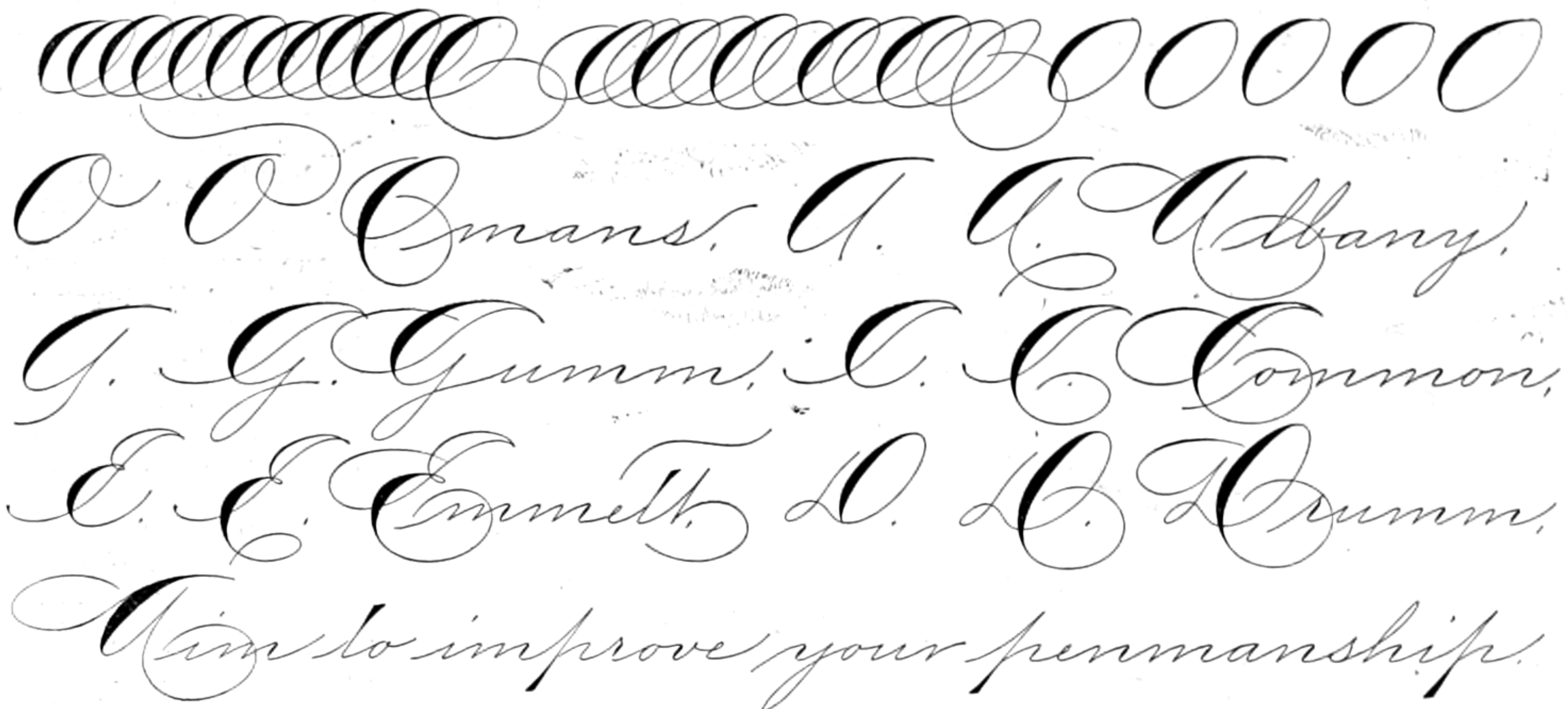
The preliminary exercises and principles at the top of each plate should be mastered before beginning the letters. See that your shades are comparatively short, sleek and fat, and your ovals full, free and graceful. To secure these essentials you must let the arm revolve freely on the muscle within the sleeve at the elbow, using a pretty brisk and forceful, yet delicate action. The power should come chiefly from the shoulder. The muscle in front of the elbow must serve as the main sender of motion and of control. This rest may be near the edge of the table. In fact, the elbow may be off the edge of the table, but the whole weight of the arm should rest. The arm may be placed further on the table for small letters.

Do not fail to keep the position recommended, that of having the forearm at right angles with the connective slant. Shift the elbow to the right often or the paper to the left. For capitals, the arm may be held more nearly at right angles to the line on which you write. As will be seen, the heaviest part, the shades in the forms on the first plate, are about half the height, while those of the second plate are near the line. The tendency is to curve the downward strokes in these reverse ovals too much. When you find it difficult to determine the exact curvature of a stroke, turn to lesson one and study the first

plate. For it is as necessary that you study form and secure accuracy in capitals as well as in small letters.

System, Symmetry and Simplicity for Capitals.

The tendency of young students is to care more for indiscriminate flourishing than for system, symmetry and simplicity. The day for flourish burdened capitals and cramped small letters is past—they were the allies of whole arm and finger movements. Today, the handwriting that pleases most must be written with a uniformly free, graceful and controllable movement, alike on capitals and small letters. In fact, the movement which is employed in small letters ought to be employed to systematize the capitals, and the motion employed in capitals should be utilized to give freedom, grace and strength to



BY C. P. ZANER, ACCOMPANYING HIS LESSON.

the small letters. Therefore, do not divorce the movements too completely.

How to Make Ovals and Shades.

The direct oval forms should be made with a full, forceful action from the start. The shade should be produced with a firm but not spasmodic action. The fingers must not act, but grip and hold the pen more firmly than at other times (though this will be somewhat unconscious). The reverse oval forms are finished with a little more of a snap-like action on account of the shortness and fullness of the shade. This shade should begin at half the height. And right here let me add that shading requires a double action. Not only must the pen be driven about a central point to produce the full, graceful oval, but it must be forced up and down (the points forced apart and then allowed to return to their normal position) as well, and at the same time. This requires what is generally termed an "elastic" action. It is this flexible and elastic action that produces the short, full, smooth and sparkling shade which distinguishes professional writing from amateur efforts. Another very general tendency is to curve the up strokes too much and to make them too sluggishly and lightly. That is, the tendency is to use a movement which lacks force; a movement not direct from the elbow. To overcome this, it is well to see that the little finger slips freely with each up stroke and that the motion comes direct from the elbow, the forearm serving as a radius.

## Criticism Column.

R. R. S., O.—Your work is first-rate. If you will eradicate a few angles it will be still better. The rolling motion of which you speak is the cause of so many angles. To overcome this rolling action see that the little finger slides more freely to the right in the connective strokes and that the arm acts more as a hinge at the elbow.

W. E. P., Mass.—As business writing your practice is good, save that it is a little slow, but as artistic it is not worth much. Your strokes and touch are too heavy, and you do not raise the pen often enough. If you want to learn to write an artistic style you must study light, shade, curvature and delicacy.

A. H., Jr., N. J.—Your movements are yet too uncertain, weak and spasmodic. Drill upon exercises with a firm, uniform, steady movement. In coming to the line, don't check the motion so abruptly, as that causes an angle where there should be a turn. You have the ability to become an artist at penmanship.

J. S. M., O.—The hump on your z is too rounding, and

many of the turns on short letters are the same. Down strokes are not uniform in slant. Your f's are fine, indeed. Your work looks a little too delicate. It looks as though you were conscious of exposing it to my critical eyes. Develop more confidence.

D. B. W., Ill.—Your work is too rapid. Not thoughtful enough. Your practice is such as would be required for business, not artistic writing. You need to put in an extra amount of time in strengthening and slowing-up your movements. Think of each stroke as you make it. This will prevent too much haste.

P. H. H., Ill.—The crossings in your z's are too low, caused by not forming the proper shoulder to the loop before starting down. Your f's are not free enough and the shade is too low. Cultivate more freedom of movement.

W. B. C., Tenn.—Study your z's closely. Your work practice is not free enough. Don't check your freedom when practicing words. Otherwise your work is O. K.

ZANER.

## Summer is Seed-time.

We have just got from the press a new catalogue of diplomas, etc., for business and shorthand schools. The attention of schools that use high-grade advertising literature is called to our beautifully illustrated ready-print school journals for printing in two colors. One series with small page, one with large. Each series to be had in either four or eight page form. If you need a letter-heading, we have a special catalogue devoted to that (ask for G A). We can sell you the cut or print your stationery to order. Our two cut catalogues should help you to find appropriate designs for newspaper and circular advertising. Anything you want in the line of designing and engraving. Half-tones from \$1.50. By the way, isn't it time to get away from that old catalogue-cover style that schools have been using for a generation, and adopt something in touch with modern art ideas? We have a great many things on hand that schools use. We can do a great many things that schools want done. Write to us if you need us. Ames & Rollinson Company, 202 Broadway, New York.



of it. Get up speed on words and sentences. Use coarse pen.

F. H. F., Haddam.—Your ovals are fine. Don't shade the *t's*. Dilute ink with soft water. Am anxious to see your latest specimen.

J. S. T., Hamilton, Ont.—Good work; just right. It takes time to develop speed. Move at a *high* rate on *exercises*. Our graduates write at from eight to twelve strokes per second. Can't go into details here. Thanks for good words.

P. H. H., Fairweather, Ill.—Your writing is stiff. What good business writers you and hundreds of others could become if you would only develop movement. Think over the accompanying lessons.

O. A. M., Dawson, Minn.—Apply movement with more care. More rifle practice. Eye service on letters.

C. C. K., Columbus, Ind.—More strength. Capitals weak. Small letters promising. First part of 9 on base. Lower the 7. Work plates 7 and 8 more.

W. F. O. C., Boston.—All muscles, from the end of fingers to the shoulder, act while making figures, and the hand rest fingers never stick nor stop. The arm is parallel with edge of paper only when the pen has reached the middle of line. Specimen good. Your *W's* poor.

B. P., Boston.—Small letters too large, coarse and slow. More force; more speed. Good movement on *O* and *C*. Review frequently plates 1 and 3.

W. J. H. Quincy, Mass.—All of your specimens are excellent. Learn to write *Madagascar* without lifting the pen. Ditto for *W*. Practice from Mr. Zaner's lessons.

Miss J. G. P., Woburn.—You have done your part well, and now have a splendid hand. You could become a pen artist or anything else you undertake. Many thanks for the many excellent designs. Send a design in *black* ink for engraving.

Dozens of criticisms are crowded out of this column every month. I cannot see your questions and requests for criticisms, etc., go unattended to.

I will send my "red ink entries," consisting of criticisms, illustrations and answers, for only 15 cents, to all who will send their practice sheets in roll form. We shall continue to serve as many through this column as is possible.

## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 6.

[INITIAL MADE IN JOURNAL OFFICE.]



### Speed and Shade.

LET the pen be driven over the paper with considerable speed and force. Make the first exercise at the rate of about 100 down strokes per minute. The heaviest part of the shade should be placed at about half the height. The shade should be short, thick in the center and slender toward the ends. It should not extend up or down far enough to detract from the delicacy of the turns at the top and bottom. The pen may be raised at the base of *V*, *U* and *Y*, but I did not raise it there, nor do I usually.

The shade in *Q* and *Z* is placed much the same as in the preceding three letters. The pen may be

raised at the line in making these forms. It was so raised in the copy. Remember the loop in *Q* should be long and horizontal and in the *Z* it should be about on the connective slant. The shade in the *J* should be below the line.

### Tendencies and How to Correct Them.

The tendencies are in these letters to make the first strokes of *V*, *U* and *Y* too slanting toward the right and too wide or open at the base, and in the *Q* and *Z* to make the small loops too nearly round and to use too much rolling motion in the lower part of the latter. The raising of the pen as suggested will aid in flattening the little loops. The use of more rolling or shoulder action will aid in curving the

first strokes in the first forms. Use plenty of the hinge action in the long down stroke of the back of the *J*.

### Too Much Muscular Tension and How to Avoid It.

In writing the small letters push the pen along delicately yet firmly, aiming to be sure of the form but not overanxious. It is possible to tension the muscles too tightly, which is often the result of over-anxiety or nervousness. Keep in mind that when the muscle is tensioned too tightly it will restrict the motion and cause short, broken lines and spasmodic motions. On the other hand, when the muscle is not tensioned to its proper capacity the movements are inefficient and weak. In this condition the hand usually seems lifeless and lazy. If you are feeling tired, mentally or physically, the muscle cannot be

33.



ACCOMPANYING LESSON BY L. M. THORNBURGH.

made to respond in such a way as to be very satisfying unless you are too easily satisfied. If the mind or will is too weak to transmit to the muscle enough stimulus to put it in action and sustain the same, but little good can be accomplished. On the other hand, if the muscle is too fatigued to respond to the dictates of the will, little improvement need be expected. Therefore try to feel right when you practice and then practice carefully, which means thoughtfully and briskly.

### The Capital Stem.

The capital stem you will find to be difficult. The curve should be slight in the beginning, but in the letters given it is made a trifle shorter and more

curving than in the principal. Let the arm roll freely in making the large initial curve about the stem, as in the forms given. Of course that will require a loose sleeve and a flexible and elastic muscle near the elbow. Make your work larger than here given, nearly double the size. The shades in these letters should be placed below half the height and near or on the line. The heaviest part should nearly touch the line.

### Endeavor to Break Your Own Record.

The idea conveyed in the last line is a good one. If you will try, each and every time, to outdo your former effort, you will certainly improve. But that will be difficult to do. It means that you cannot follow one effort with another in quick succession for any considerable length of time without becoming wearied. Therefore it will be best to make a few efforts—then rest before trying again. But do not let the recess be long enough to lead to drowsiness nor indifference. Be interested, from top to toe, if you want to become a fine penman.

### Criticism Column.

J. B. W., Ill.—Your practice indicates that you are working in the right direction. Some of your lines and forms appear weak and uncertain, but I fail to locate any serious difficulty. Do not sacrifice strength for delicacy. Your practice should reach me by the 20th of the month to be criticised the following month.

W. T., Mass.—You can become a professional penman if you persevere. You lack freedom, touch and sureness. Arnold's Japan Ink, diluted, is the ink we advise.

H. S. L., Mass.—Yes, you stand a good chance of becoming a professional penman. Your practice is excellent, though too rapid and thoughtless. Your *z's* are specially defective in form. You hustle along too much in a business style and with a business movement.

E. B. K., Ohio.—Your practice is the best yet received. Keep it up and you'll make a record. Make your sharp-pointed *E's* and *C's* without raising the pen—the flourish first; also make the nose or beak longer.

P. H. H., Ill.—Shaded strokes in *O*, *A*, *E*, etc., too nearly straight. Your movement is not full and forceful enough. Your shade is too high in your reverse oval letters, such as *X*, *W*, etc., indicating that your movement is yet too sluggish.

W. B. C., Tenn.—Your shades are rather light. Your spiral in the reverse oval letters is too small. Your stationery is not good. Oval in *D* is too narrow.

E. L. H., Me.—Your small letters are too angular—you pause too much at the top. Your shade is too high in *A*. Your practice is not systematic enough. Systematize your work and it will be excellent indeed.

J. K. S., Md.—Your stationery is poor. You can't accomplish as much as if you had first-class paper. Your shades are too long and not heavy enough. Capitals too sprawling. Raise the pen oftener in your small letters; don't hustle them along the same as in business writing.

A. H., Jr., N. J.—Do not raise the pen in making *C*, *G* and *E*. Second part of small *k* is one and one-fourth spaces high. Your practice is excellent; no bad tendencies.

ZANER.

Geo. A. Lutz No. 219 January 4<sup>th</sup> 1893.  
This shows my best business movement  
Specimen of my business movement  
Bay Centre, N.D.  
Geo. A. Lutz



BY C. P. ZANER, COLUMBUS, O.

**No. 7.**

[START WORD MADE IN JOURNAL OFFICE.]

*Change of Position Beneficial at Times.*



capitals *A, N, M, S, L* and *G* are usually quite difficult. Many fail on the letters even after having secured a good stem. To overcome this seeming difficulty all you need to do is to change your position. The forearm may be held nearly at right angles to the line on which you write in making the stem, but in making the second part of *A, N*

or *M* the elbow should be shoved to the right, or the paper twisted slightly to the left at the top, so as to allow the free use of the hinge action. If you will once form the habit of using this hinge or pivot-like action of the elbow, you will enjoy these letters. Pupils have been taught to keep the forearm parallel with the sides of the paper and to drive the arm in and out the sleeve at the elbow in producing these forms, and as a consequence they usually failed and have therefore used the other styles of letters.

*Elbow May Be Allowed to Slip—If Arm Binds.*

In finishing the style of *M* in *Miller* the elbow may be allowed to slip slightly if it seems to bind or cramp in the sleeve near the elbow. Don't be scared if some one should "yell" whole-arm movement. Just so you produce the form, it matters little whether you raise or rest the elbow. So far as capitals are concerned, I believe the whole-arm movement as good as any for ornamental writing. But I do not consider it good for small letters. That is, where the whole arm is used in producing capitals there is a tendency to use too much finger action in the small letters. For experience has proven that where the arm rests at the elbow for all the letters, the small letter practice has a tendency to systematize the capitals, and the capital practice has a tendency to make the small forms more free and graceful.

### Curve Stem in $L$ and $S$ .

If you will curve the stem part of *S* and *L* well, you will not have very much serious trouble. I like to raise the pen in the *L* the same as though I were going to make but an *S*. This, it seems to me, is much easier and surer. And sureness is one of the essentials of professionalism.

*The Second Plate.*

The forms on the second plate are nothing other than modified stems; the shade being the same. The large initial oval should be about horizontal. It should never be higher at the left end than at the right. The arm must roll freely near the elbow in starting this form, but the paper and pen must be

ples. Vigorous drill is the key to mastery. A few attempts will profit but little. Such fitful practice is a mere aggravation—enough, perhaps, to discourage. Therefore, unless you are willing to work hard, faithfully and long you need not expect to become much of a penman. For it takes time to learn to write a thoroughly professional hand. In fact, you must grow into it—in part, at least. And while you are growing and training it will help things along financially, healthfully and morally if you will do away with smoking, drinking tea and coffee and irregular eating and sleeping.

Some years ago I ceased such of these habits as I had contracted, for fear that they might influence my work, and I am glad of it. I knew that they could (and quite likely would) influence my work in

**Criticism Column.**

E. L. H., Me.—You shade too low in the *Q*. This is a very common fault. And you do not shade low enough in the *J*'s. Too many angles in your small letters—motion too direct, positive (spasmodic),—not rolling enough. Your work is fine in many respects ; make it so in all.

W. B. C., Tenn.—Your small letters, especially your loops, are somewhat below your capitals in quality. You are evidently making them a trifle slowly and using the fingers too much. Now see if you cannot overcome these defects before they become chronic. Otherwise your work is fine.

T. R., Jr., Ky.—You have not mastered the underlying principles of good penmanship—the exercises. I see no reason why you cannot learn to write elegantly. The length of time you have practiced amounts to but little—it is *how* rather than how long, that counts. You have never studied the small letters as carefully as you should.

D. H. S., Pa.—You can become a fine penman by proper practice. The principal fault with your writing is that it is angular, but it is not bad.

H. E. R., N. J.—Your writing is a trifle large and sprawling. Loops are too long and narrow.

E. H. C., P.—Your *J*'s are as good as the other letters. You have never mastered the basic principles of good penmanship—the elements, principles and exercises, and the simpler movements. Your forms reveal an uncertain action. Occasionally you strike a good form, but more frequently a bad one. Study form closely and practice the exercises and elements and principles carefully. In other words, review the first, second and third lesson thoroughly, and by that time you will see the necessity of reviewing all. Do not infer from this that your writing is without merit—it is good. You have a delicate, smooth stroke, but too rapid for accurate small letters.

P. H. H., III.—You should never send work for criticism on such poor paper. I cannot do justice to yourself or work. If you ever wish to become a leading penman (and you can) you must be more particular. Your *B* and *F* are the poorest, but they are not bad—that is, I see no bad tendency in your work.

O. B. H., 1a.—If you will tame your movement you will be all right. But so long as you keep the forearm at right angles to the line on which you write you will find the movement difficult to manage. You use the fingers too much in the loops.

— The superabundance of energy bottled up in G. Bixler, Wooster, O., has to be utilized in some way, and since he is doing only about a dozen different things at present, he felt that he wasn't busy, so he has started the publication of another paper—*Business Penman*. It is a bright fourteen-page paper and contains much besides penmanship.

J J J J J J J J J J J J  
 J. J. Kimmig, W. W. Wonders  
 J. J. Ryan, T. T. Remmey,  
 J. J. Truthful, C. C. Hammon,  
 Repetition, in learning, is commendable.

A. A. Annual, N. N. Number,  
 M. M. Mueller, S. S. Summer,  
 L. L. Lanning, G. G. Gardner,  
 Gracefulness is the chief requisite.

BY C. P. ZANER, ILLUSTRATING ACCOMPANYING LESSON.

Mr John Pfister No 59 Evansville Oct 24 # 1  
This shows my best writing at the time  
of entering the Spencerian Business College  
A B C D E F G H I J K L  
O P Q R S T U V W X Y Z.  
Business movement for business purpose  
Improvement made while in the  
business course six months. Pfister

STUDENT'S SPECIMEN. BY JOHN PFISTER. SHOWING IMPROVEMENT MADE IN SIX MONTHS.

ACCOMPANYING MR. THORNBURGH'S LESSON.

adjusted so as to produce smooth shades. If you find the shade rough on the under side it will be because of a poor position or an improperly adjusted holder.

### *Habits That Affect Writing.*

If, in your practice from these lessons, your work seems weak, nervous, stiff or irregular, the best thing to do is to go back to exercises and to princi-

such a way that it would be difficult to attribute a little nervousness or irregularity to these stimulants; therefore, to be sure about it, I quit using them. I would recommend the same to you. After a dozen years of desk work, by keeping proper hours and eating wholesome food, I find my health much better than when I began. Is this not well worth considering?



through a word. This isn't business. You have been watching some card writers. No more of this.

P. H. H., W. H. S., F. E. D., Clara.—Everything promising. Study details. Review on lively time drills. More practice on figures. Send some designs. Get a record on speed.

A. T. E., Santa Barbara.—Pupils entering school late in the term are put at the foot instead of at the head of a spelling class and given a chance to "work up." You and other beginners must go back to the first lessons. Your writing is stiff. Spelling bad.

"Steno"—No. Your shorthand writing is not good. Characters too large and scattered. It is like sowing a pint of wheat on an acre of ground. Your longhand is too long. Study June and September lessons.

J. K. B.—How can I break my pupils of finger movement? A.—First break *yourself* by practicing for a month or more with *closed* hand, keeping holder midway between knuckle and back thumb joints.

C. A. S., Elmetta, W. P. S. and L. B. C.—See illustrated remedy for H. W. K. in April, also H. W. K. in August. Can't you do as well as he did? Send specimens at least twice a month. Your best, now.

O. B. L.—For one of your age your improvement is far above the average. Glad indeed I am that you have quit chewing, but *don't* smoke occasionally. Yes, by all means enter a good business college.

L. D. T., Paul, Gertrude and W. H. S.—Write twenty-five capital N's on a line eight inches long. Sixty N's per minute makes seven strokes per second, medium rate. Practice on forms ruled for invoices, etc. See G. W. H.

C. E. W.—Await future numbers of THE JOURNAL for satisfactory answers to your questions.

E. B. L. sent 15 cents and practice sheets, but no address; 32 cents from A. E. S., Wayland, Mich., with neither specimens nor statement as to what he wanted.

There are a number of points concerning the shape of letters and figures that cannot be given this month.

Chas. C. C.—So you *were* sleeping. I thought so. I knew you would not get mad. Glad we aroused you. Keep awake now and I will guarantee success. Your work on plate 1 is good, very good. Rub your arm and hand. Share your time with plates 2 and 3.

## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 8.

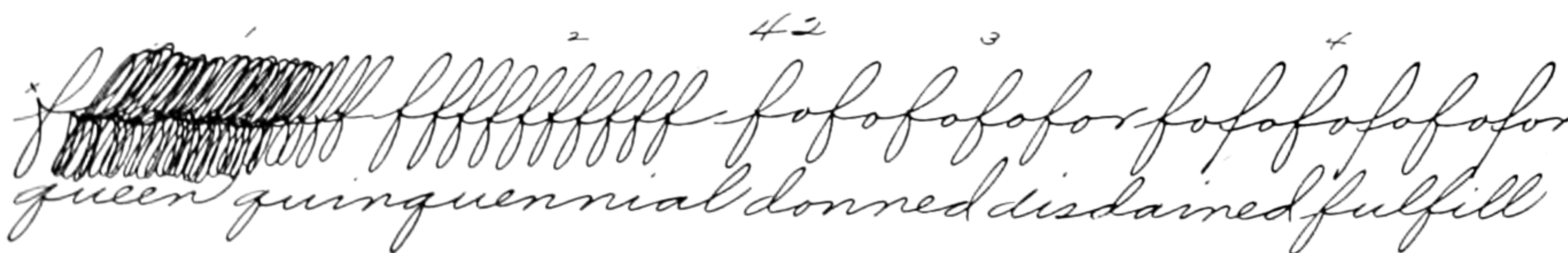
[INITIAL MADE IN JOURNAL OFFICE.]



HERE we have a modification of a former principle; one that is used quite extensively. The aim should be to keep the principle as full and unmodified as possible. The tendency is to make it too narrow and too sharp at the top. The first oval should be horizontal or nearly so. This oval should never drop below the line; in fact, should not quite touch it. There is no need of rule in this phase of the work. That is, forms need not conform to some one pattern to be pretty. The chief requisite is that the letters, as a whole, balance well; that

the pen in *M* and *N*, but do not place the pen on the shade of the first part in starting the second, but near to it instead. Suit yourself about raising the pen in *Q*. The *W* is similar to the *N* and *M*.

One of the main faults with beginners is to hurry the motion too much in going from one form to another. Thus in the *A*'s there is no need of hurry in making the lateral oval and joining to the following form. Ovals are frequently flattened in this haste of joining. Simply let the arm revolve with freedom and ease on the muscle near the elbow. Endeavor to secure fullness of oval rather than fastness of motion. For beauty should be your aim.



ACCOMPANYING LESSON BY L. M. THORNBURGH.

the ovals are full and the lines well curved; and that the lines are fine and the shades smooth.

The last line expresses the three chief essentials of page writing. It is not necessary to write any particular slant, but it is essential that it be uniform. So it is with spacing. There is no reason why you should not write a more compact hand than here given if you prefer such a hand. The same is true of a more running style. The main thing is to make the style you prefer beautiful. This you can do by employing such elements of beauty in lightness and curvature of lines as is most universally admired. But if in connection with these you can leave the impress of your own nature thereon, so much the better for you and for your profession.

The capital exercises herewith should be practiced faithfully, enthusiastically and rigorously. Do not pause much along the way. Raise the pen in going from one *A* to another, but you need not check the motion. Make the stems of the *B*'s first, then finish from right to left. The *G*'s may be made continuously without raising the pen, or you may raise it after the shade, as did the writer.

What is true of the *G* is also true of the *L*. Raise

Speed, in this line of work, is of secondary importance. Of course you must have enough force and momentum to secure fullness and gracefulness of form, but it is foolish to have so much of it as to destroy these desired qualities.

## ROGUES CAUGHT NAPPING BY THE FLASHLIGHT OF THE HANDWRITING EXPERT.

Sensational Cases Where the Newest Aids to Detection of Crime Have Proven Too Much for the Criminals.

HARRY D. JONES, IN THE N. Y. SUNDAY MERCURY.

Forgery is a crime that the law visits with the severest penalties. The reason for this is that the forger's work is hard to detect in the hurry and rush of business, and it is a class of crime that strikes at the very foundation of the commercial structure. A man's signature is forged to a check and the paying teller of a bank, who has no time to examine under a microscope the signature of every check handed in, gives it one sharp glance and hands over the amount.

Forgery is an easy crime. To break into a bank vault and steal a thousand dollars means, perhaps, weeks of tunneling and the most scientific efforts of the burglar's art. To obtain a thousand dollars by means of a forged check necessitates only a few strokes of a pen and the nerve to face a paying teller without turning pale and exciting the suspicion of the keen-eyed bank officials.

But like all crimes that are comparatively easy of accomplishment, the crime of forgery has been carried to such an extent that honest men have been forced to find means to checkmate the skill of the rogue, and at present, owing to the expertness of those who have made a life study of the tricks of handwriting, a forged signature that even the person whose name it represents could not tell from a genuine one, is now with little effort detected.

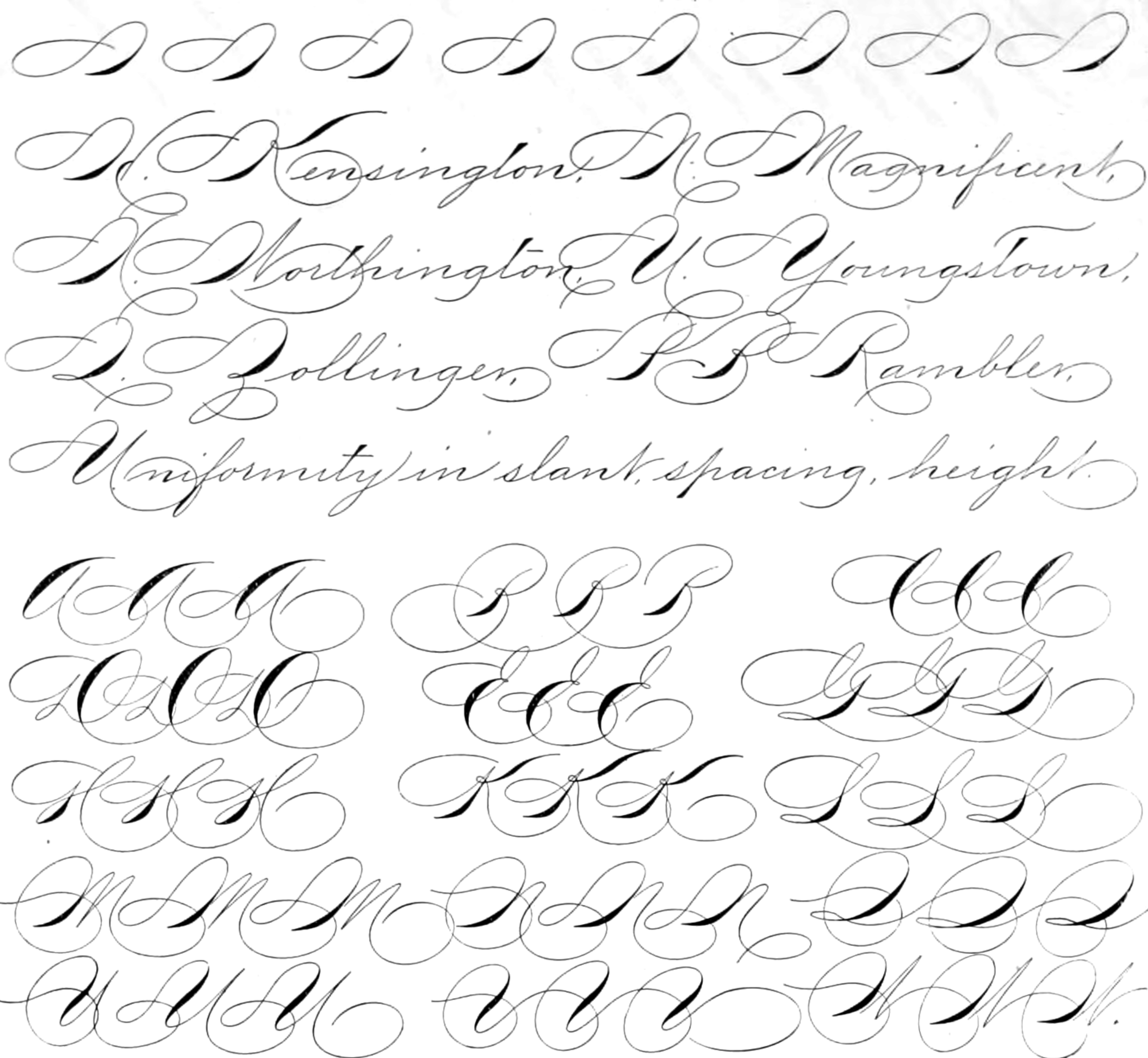
One of the best known of the handwriting experts, Mr. D. T. Ames, editor of the PENMAN'S ART JOURNAL, has in his possession a choice collection of documents that have been submitted to him from time to time in connection with big forgeries that he has helped to expose, and crimes that by means of the handwriting he has been able to bring home to the perpetrator. Some of these given below are full of the romance of crime.

### I.—Running Down the Wilmington Miscreants.

Some years ago the town of Wilmington, Del., was thrown into a fever of excitement owing to frequent recurrence of fires on the premises owned by Dupont & Co. After each outrage an anonymous letter would be received warning Messrs. Dupont & Co. that unless the trouble between them and their men was settled by the employers coming to terms further loss would be inflicted by the conspirators.

The trouble referred to was of long standing and had resulted in the dismissal of some of the hands who were the principals in the agitation. It was suspected that these discharged men had banded together to commit the outrages on their late employer's property, and trap after trap was set to try and catch the suspected men tripping. It was all useless.

Detectives were hired to shadow the discharged men and watchers were employed to guard the com-



BY C. P. ZANER, ACCOMPANYING HIS LESSON IN PROFESSIONAL WRITING.



## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 9.

[INITIAL MADE IN JOURNAL OFFICE.]

Get Down to Details.



ERNEST students who really desire to become fine penmen will not mind getting down to detail in study and execution. You should now look over your small letters carefully to see whether they are faulty and inaccurate. If so, find out, before going further, what is wrong and what remedy to apply to correct the defects. Your letters need not be absolutely accurate, but they should approach some uniform standard sufficiently near so as to appear similar and regular. That means that nearly all turns (both upper and lower) should be the same size, that nearly all down strokes should be uniform in slant, and that the short letters should appear the same in height.

**Easy Movement—Smooth and Graceful Strokes.**

If you want your writing to take on not only this orderly or precise appearance, but a graceful look as well, you must see that your movements are easy in order that your lines may be graceful and smooth. You must also see that the little shades are distributed about equally over the page. That is, where a follows n, as in "Ornamental," and is shaded, the n should not be shaded. Avoid, as far as possible, having two shades come close together. Therefore you will find it necessary at times to shade your n's and a's, and at times not to do so.

**Uniformity a Key to Successful Ornamental Writing.**

It would be well to keep in mind the fact that oop letters affect slant more than the short letters, and that the latter control height more than the former. In other words, as your loops are, so will be your slant. Uniformity is one of the keys to successful ornamental writing. It is to penmanship what rhythm is to music. The little sparkling shades interspersed here and there accentuate the otherwise monotonous line.

**Small Letters More Important Than Capitals.**

I have dwelt specially upon the small letters thus far, because they are the very essence of good writing and because capitals will be considered in a later lesson. Young penmen are apt to overlook their small letter practice. Whereas, no one has ever achieved much fame from having been able to produce only capitals well. As it is hard for students to get down to systematic practice on small letters after having become somewhat proficient in capitals, I am desirous to stimulate them in their practice and acquirement of small letters. For capitals are of far less consequence in actual writing than are small characters.

Therefore see that your movement is easy, orderly, and sure, so that your small forms will be graceful,

*A little flourish now and then  
Is relished by the best penmen;  
A little flourish, grace, and shade  
Is not improper when well made.*

*Ornamental Penmanship,  
like elocution, embellishes the forms  
used to convey thought.  
It is to writing what elocution  
is to oratory—it gives an added charm  
to thought delivery.*

BY C. P. ZANER, ILLUSTRATING HIS ACCOMPANYING LESSON IN PROFESSIONAL WRITING.

or clumsy-like in appearance it is quite probable that your movement is rather sluggish or that you are using the fingers to excess. On the other hand, if your form lacks order, system, and accuracy, it is likely that your movement is too rapid and wild or that you are using the shoulder muscles to excess. Study your work and your movements to find what is wrong. If you think everything is perfect, it is quite likely that you have not yet fairly begun. For I have never yet found the person who wrote really a fine hand who thought it was perfect or even excellent.

**A Correction.**

In lesson seven, paragraph one, I said, "or the paper twisted slightly to the left at the top." I should have said *right* instead of left. The wrong plate was presented first, also. Mistakes will happen, and unless the same are serious I never bother to correct them.

**CRITICISMS.**

P. H. H., Ill.—Curve the down stroke in S more, and throw the shade lower in all the letters. In some you get the shade low enough, but you get it too high at the same

almost see it, but now it is clear out of sight—it is as elusive as the end of the rainbow.

W. B. C., Tenn.—The shade in your C's is too short and clumsy. Your ink and pens are not in good trim, else you ride the latter too much, especially in the small letters. Your writing is good enough for most school use. Better use it as a stepping stone for a well rounded education—unless you have that now. A good handwriting, when backed by an education, is a fortune to the possessor.

T. J. C., Miss.—You write quite well, but you need careful practice on small letters, specially loops. Let the arm act like a hinge in making the latter. Your e's are not full enough—more rolling movement.

W. B. C., Tenn.—Your stroke on small letters still seems heavy. It is due to poor stationery, I think. Your pen seems worn. Now find out just where the heaviness comes from—whether from poor material or heaviness of movement.

Hundreds of beautiful and useful books are listed in our new book and premium catalogue, with combination rates in connection with "Journal" subscriptions, both new and renewals, single and in clubs. As we give the subscriber benefit of the largest wholesale reduction on the books in connection with the combination offer, it frequently happens that he is enabled to obtain book and paper at considerably less than the book alone would cost of any dealer. It will pay any intelligent person to send a two-cent stamp for this catalogue. Many valuable suggestions for holiday presents.

**Couldn't Read His Own Writing.**

Compositors are supposed to be able to decipher all kinds of handwriting, even that of editors and ministers. On this point Mr. Robert Clark, the Edinburgh printer, used to tell a story: Prof. Lindsay Alexander came into our office one Friday with the manuscript of a sermon.

"You must let me have proofs of this to-morrow," he said.

I told him the time was too short. He must give us a few days longer.

"No," he said. "I must preach this sermon to-morrow. It is a special sermon. I wrote it ten years ago, and now I can't make out a word of it."—*Ec.*

To those subscribers who desire to be put on our *Permanent List*, and who will send us \$1 (agreeing to stay on the *Permanent List* at least two years), we will send the handsome solid gold scarf pin as premium. This offer is made upon the distinct condition that if the subscriber should change his mind about continuing the paper for the second year (we don't want any person to take the paper unless he finds it worth more than its cost), he will send us 60 cents to pay the additional expense of the gold pin premium. Nothing more appropriate for a present.

*E. M. Hiestand commenced  
the day and invested Cash  
Bought of D. Hammond & Co.  
106 N. 1st St. St. Louis (1.25)  
Nine mining men mining in a  
Specimen of my business movement  
E. M. Hiestand AAAA DDDD*

ACCOMPANYING LESSON IN BUSINESS WRITING BY L. M. THORNBURGH.

SHOWING IMPROVEMENT MADE BY E. M. Hiestand IN FOUR MONTHS BY PRACTICING FROM ONE TO TWO HOURS AN EVENING.

artistic, and accurate. Remember that if you slight detail your writing will appear well at a glance but will not bear close scrutiny. And on the other hand, if your movement is sluggish and your letters well formed but labored, the general effect will not be very pleasing.

When you find your forms becoming rough, stiff,

time. Your work seems a trifle heavy. Lightness is a very essential element. But you are doing splendidly.

C. S. G., Conn.—Curve down stroke in L more. Your work varies a good deal, revealing the fact that you either lack confidence or skill, or both. Keep up your practice and you can see what the "top" looks like—if there be a top. Some years ago I thought that I could



## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 10.

[INITIAL MADE IN JOURNAL OFFICE.]

Capitals.



CAPITALS! What fond memories the word recalls! How well do I call to mind the amount of enjoyment and inspiration I derived from some "whole-arm capitals" in the back of a copy-book nearly twenty years ago. If the forms herewith were to awaken as much enthusiasm on the part of the readers of THE JOURNAL as similar ones have in me in the past, I should envy their delight. For I consider the moments spent in the acquirement of these forms (and they took a decade) among the happiest of my life. But a large portion of that delight has gone forever, never to return save at beholding some masterpiece in painting or in trying to draw something which seems just beyond my present powers, but which I hope to attain. Surely "there is more pleasure in pursuit than in possession," but there is more satisfaction in having it than having it to get. Therefore enjoy the pleasures of acquiring, and then the satisfaction which comes only by possession.

## Conception, Confidence and Practice—Three Essentials.

But you want to know how to make a set of capitals. Well, the first requisite is a knowledge of form. The next and most important essential is skill, which comes only by proper effort repeated about a million times. Another very good thing to have, and it comes best by experience, is confidence. Not necessarily that kind which causes the head to swell, but rather that which is the result of honest effort and service. I have heard some say that to be able to make a good set of capitals you must make a half dozen sets daily. No doubt that is a good way to learn. But there are other ways. Practice on each letter until you can make it well any time of day without preliminary practice. Then you can make a set of capitals with but little additional practice.

## Single Letters First—Full Alphabet After.

So long as you are not reasonably sure of the product before the ink leaves the pen you need not expect to experience a "howling" success in getting up sets of capitals. As long as you make as many misses as hits don't spend time on the alphabet. Spend it on individual letters. But if you think you can make letters better than other people think you can, make a set of capitals, then sit coolly down and look at each letter critically and see if you would be willing to have the poorest one of the lot serve as an initial for THE JOURNAL. If not, work at such letter or letters until you would.

## Relation of Whole, Not Individual Form, Determines Effect.

But the appearance of the alphabet, after all, is not dependent so much upon the form of individual



BY C. P. ZANER, ILLUSTRATING HIS ACCOMPANYING LESSON IN PROFESSIONAL WRITING.

letters as upon the relationship as a whole. All forms should be about equally distant, and the shades uniform in weight.

## The Movement for Capitals.

The movement should come chiefly from the upper arm and shoulder. The power should come from the shoulder. The control should come from resting the forearm on the table. The muscles near the elbow should serve as a rubber-like rest, but they must not be rigid. Little or no finger action should be used except to grip the holder more tightly in producing shades.

## Shading.

The shades are most difficult because they require a double-like action to produce them. Not only must the pen move in a circular direction to produce the O, but the hand must move up and down far enough to spread the pen points to produce the shade. They must not only spread, but respond in time to go smoothly around the bottom. It is this elastic-like action that requires a good deal of training and determines the quality of the shade. For if shades are long and slim it reveals the fact that this up-and-down action is not quick enough for the other. And it is elastic action which alone at times determines amateur from professional writing.

In spite of all the discouraging things I have said in this lesson, see if you can beat the copy. I'll promise to not feel envious if you do. You ought to do so, for I believe you have had better instruction than I ever received. Try.

## CRITICISMS.

W. B. C., Tenn.—Raise your pen oftener in words. It should be raised, on an average, in making about every second or third letter. Many of your loops are too narrow; use more circular action and do not pause at top of l or bottom of j.

Sally Lunn, Pa.—Your capitals are not strong enough. Use more arm movement. Your small writing lacks uniformity. You make angles sometimes where there should be turns, and vice versa. You have also written too rapidly, not paying enough attention to the little things. As a whole, however, your writing is good, and evinces a good deal of practice or more than average talent.

P. H. H.—Your work is "coming up." Your line is a trifle heavy, and your ink is too heavy for delicate work. It looks as though you had too much fluid in it. A little more force and delicacy in movement will improve your writing.

R. C. B., O.—Your work is too rapid (on the small letters) and too thoughtless. You do not raise the pen often enough to secure accuracy. Remember, it takes thought as well as muscle. It takes close observation and painstaking effort in every detail. The finish of the r, s and c, and the beginning of the a, top of the t and finish of the f all take time, care and attention. You have done well, and you have a good deal of ability, therefore persevere.

J. F. H., Pa.—Your work reveals too many angles on the base line. They are the product of too many pen liftings and too spasmodic or decisive action. You shade the l too high. You seem to use too much finger action or too slow an arm action. By relying more upon ease and strength your writing will become more graceful. All in all, your writing is good—fine, considering the fact that you are not following it professionally.

## Typewriting is Legal Writing.

A new law in Pennsylvania declares that all typewriting heretofore executed or done, and all which may hereafter be done, for any purpose whatever, shall have the same legal force and effect as ordinary writing, and that the word "writing" occurring in the laws of the State shall be held to include typewriting. Heretofore it has been required under the laws that wills and all similarly important legal documents of record should be written by hand with pen and ink. The Legislature seems to have satisfied itself that typewriting is as reliable and as permanent as handwriting with pen and ink, although the machine writing has not been tested by time, as has the handwriting.—Colman's Rural World.

ILLUSTRATION ACCOMPANYING LESSON BY L. M. THORNBURGH.

ALL OF THE ABOVE WERE WRITTEN BY RAY WILLIAMS OF OAKLAND, IOWA. THE FIRST SPECIMEN WAS TAKEN FROM A PAGE IN HIS LEDGER WHILE IN HIGH SCHOOL. THE SENTENCE "NINE MEN, ETC.," AND FIGURES, WRITTEN AT ABOUT EIGHT STROKES A SECOND, SHOW IMPROVEMENT MADE DURING A SIX MONTHS' BUSINESS COURSE. THE TELEGRAM, WRITTEN MORE THAN A YEAR AFTER LEAVING THE BUSINESS COLLEGE, REPRESENTS MR. WILLIAMS' EVERY DAY WRITING AS AN OPERATOR.

Dr. Robt. Hall. Br.  
June 15 To Adm. 3 53.00 June 5 By Cash 2 300.00  
.. 21 To Adm. 4 142.00 .. 5 By Cash 2 200.00

Dated Dec 21 1890  
To H. B. Overstreet  
Oakland, Ia  
Received your letter Monday.  
Henry will start today.  
1 2 3 4 5 6 7 8 9 0  
Nine men went mining in a mine



## LESSONS IN PROFESSIONAL WRITING.

BY C. P. ZANER, COLUMBUS, O.

No. 11.

[INITIAL MADE IN JOURNAL OFFICE.]

## Combinations.



HE ability to "join capitals" and to invent and produce "combinations" is one of the aspirations of nearly every young penman. At least, I found it to be so with me, and I have found it to be the same with many more. In fact,

I have heard many say that they would rather invent and produce combinations than eat, but I never care enough for them to delay eating when hungry. But there is a delight to be had in joining capitals that at some time or other in a penman's life is truly pleasurable. And this delight is due to two things; the one is the result of peculiarly and harmoniously blended curves, and the other comes from the exhilarating ability to produce them.

## Beauty in Curved Lines.

One of the chief essentials in learning this class of work is to recognize the beauty there is in curved lines. For there is beauty in mere lines, and especially those lines which, by their peculiar delicacy, strength, smoothness and curve, are the result of skill. Skill, in this sense, and almost any other, meaning the result of no small amount of training.

## Strong, Graceful, Well Arranged Curves.

But curve of line is not all. Relationship of lines is quite as essential. Not only must the curves be graceful, full, delicate and strong, but they must be arranged harmoniously. They must not crowd each other, nor must they appear distant and disinterested. Instead, all lines must appear to be a part of the whole and without which others would be incomplete.

## Contrasts and Shades.

Then there is contrast to be taken into consideration. We might have the lines all curved beautifully and arranged harmoniously, yet lack a certain beauty which only sparkling shades can give. For shades are the life of combinations. They give tone, snap and vitality to the work.

## Spacing and Joining.

To secure these several results you must first see that your capitals are spaced well—about equally distant one from the other. Then you must see that the joinings are such as to not detract seriously from any of the forms. The shades should be adjusted so that two will not be very close and others very distant. Nor should the shades differ much in size and weight.

## Joining not Always Necessary.

It is not necessary that all the capitals be joined continuously one to another to produce the best results. In fact, it is usually best not to do so. The main thing is to have them placed near each other with one part overlapping another or weaving in with it. Just so the effect is pleasing and whole.

For my part, I think *AJO* and *GM C* quite as pleasing as those which are more complex and continuous. Seek for the simplest manner possible for producing the desired effect rather than the most complex and intricate way. The *FWX* combination is simply an old timer of mine and is run in here to show what one of my old "flames" looked like when fancy curves were my chief delight.

## How It's Done.

Make the stem of the *F* first (in *FMH*), then the *M* and first part of *H*, and then the finish of the *F* and *H*. In the *JLH* design begin the *L* with the under flourish near the shade and crossing of the *J*, and make the first part of *H*. Go back and catch on to the end of the *L* and produce the *J*. I raise the pen after producing the shade of *L*. Make the *D* with a good sized lateral oval. Make a plain *I* in the center of the oval, join the ends of *I* and *D*, which it is quite likely will not be far apart. Catch the first stroke of the *I* near its shade and proceed with the *S*. Make the stem of the *F* and its flourish overhead. Begin at the origin of the stem and form two small loops within the large ones and go on to the *W* and *X* as usual.

## Picking Up Broken Line Without Showing Break.

The ability to begin at the end of a line so as to produce a continuation of it without making a noticeable break requires sureness of movement not

F. M. Howe.

J. O. Mans.

C. M. Cannon.

J. D. Howe.

J. C. Loomis.

D. H. Jones.

M. D. Warner.

Z.

J. C. Loomis.

BY C. P. ZANER, ILLUSTRATING HIS ACCOMPANYING LESSON IN PROFESSIONAL WRITING.

acquired by spasmodic practice nor cranky movements, either in theory or practice. Nothing but a thorough mastery of all the muscles from the tips of the fingers to the body will enable one to do it successfully time after time.

## Become Master of All Movements.

Therefore, be master of movement, of all the movements used in writing, for there are many movements required. For you can no more write with one movement (or the movements of one muscle) than a duck can fly with one wing. You could not walk well without using the toe, ankle, knee and thigh joints, neither can you write well without using the finger, wrist, elbow and shoulder joints. And to use these you must use all the muscles a little. Sometimes one set, sometimes another, sometimes all.

## Criticisms.

A. B. J., S. C.—Yes, many do hold the pen too loosely—as many, perhaps, as hold it too tightly. For shaded writing, such as heavy capitals and round hand, one must grip the holder more firmly than for business writing. For flourishing the pen should be grasped about as tightly as for professional writing. Yes, hold the pen "firmly" is better advice than to hold it "loosely." But it depends upon the way in which a pupil grasps the holder as to what advice to give. If a pupil grips it, then *loosely* will do; if he holds it loosely, then *firmly* is the word.

J. D. V., Jr., Pa.—The "connective" slant means the slant of the up strokes in small letters. The first strokes in *n*, *i*, etc., are on the connective slant. If you write a running hand the connective slant is much more nearly horizontal than in compact writing. Your capitals are excellent. Your flourishes are shaded slightly where they should be light, such as first stroke of *C*, *S*, etc. Your small letters contain angles where there should be turns; make a nice distinction between them. Your work, on a whole, is quite professional.

P. H. H., Ill.—Your writing is not quite forceful enough. Secure a little more grace by encouraging an easier action. I think it would pay you to take a course in penmanship. You can become an excellent penman by proper practice and instruction.

H. C. K., Ind.—You have an excellent movement, but not yet fully under control. Loop of *L* and *Q* is too large. Raise the pen if you can't control the action. The same is true also of the *Z*. Your small letters are a trifle wild and spasmodic. Your movement goes too much by jerks in the small forms. Practice small letter forms and exercises with a firm, smooth movement rather than with a rapid one, as in business writing.

W. M. E., Pa.—Your capitals are excellent in quality of line, light and shade, and movement. Your *A*'s, *C*'s, *G*'s and *R*'s need special attention in form. The loop in *Q* and *L* is too large. Loop in *D* is too small. On a whole, you have done well.

W. B. C., Tenn.—You ought to use better stationery. Your shades on the reverse oval when made near the base

line are not as good as your work in general. Some look as though they were a little slow. Your forms are coming to the front in many ways—keep it up. Your *G*'s are not up to your other letters. You twist last part of *R* too much.

ZANER.

## "Puzzled Penman's" Plaintive Plea.

Editor JOURNAL:

I have used a whole box of pens and sprained my wrist in trying to master the *H-I* combination given in Zaner's capitals for November. Is the shade made on an upward stroke or is the pen reversed? I am a penman of some repute, and believing that there is always a chance to rise higher, I faithfully practice the lessons given in THE JOURNAL from month to month. But that combination is a sticker. It is a mysterious kink that I can't understand.

A PUZZLED PENMAN.

## A Little Boy's Trouble.

I thought when I'd learned my letters

That all my troubles were done;

But I find myself much mistaken—

They only have just begun.

Learning to read was awful,

But nothing like learning to write,

I'd be sorry to have you tell it,

But my copy-book is a sight.

The ink gets over my fingers;

The pen cuts all sorts of shines,

And won't do at all what I bid it;

The letters won't stay on the lines,

But go up and down and all over,

As though they were dancing a jig;

They are there in all shapes and sizes,

Medium, little and big.

There'd be some comfort in learning,

If one can get through. Instead

Of that there are books awaiting,

Quite enough to craze my head;

There's the multiplication table,

And grammar, and—oh, dear me!

There's no good place for stopping,

When one has begun, I see.

My teacher says, little by little

To the mountain top we climb;

It isn't all done in a minute,

But only a step at a time.

She says that all the scholars,

All wise and learned men,

Had each to begin as I do;

If that's so—where's my pen?

—Reformed Church Messenger

## Unexpected Always Happens.

Pastor: "Does your mamma make you work?"

Johnnie: "No sir; she makes us play."

Pastor: "Makes you play?"

Johnnie: "Yes, sir. She says, 'Run away and play now, or I'll have to punish you.'"—Chicago Record.



work. Don't work any joint but the elbow and shoulder joints.

*The First Exercise.*

3. You will find by moving the hand around as you would in rolling a marble under it that the pen makes a circular motion like the first and simplest exercise. In making it see that the fingers turned back under the hand swing with each motion of the pen. Bear in mind that the chief object in this exercise is to help you gain the ability to swing the hand without working the fingers. Make them about the size of the copy at first and go round and round until each circle gets black; not by pressing on the pen but by swinging round just as lightly as you can. Make a few hundred of this size, then make some larger, then some smaller.

*The Second Exercise.*

4. After No. 1 becomes so easy you can make them with your eyes closed take up No. 2. Start it just like the first and when your hand gets in motion begin moving very slightly to the right with each revolution. This is a good old exercise. Hundreds of miles of it have been made by the good writers of the past and present. It may be given in various forms for the sake of amusement, but it is the same old exercise. Make whole lines of it entirely across the page. Make it almost a solid black by making just as light lines as you can. Go over it till you cover up all the white, then take up the next line and so on till you fill the page. It's fun. Call in the neighbors and show them how you can roll it off. Be sure your position of body, arm, hand and pen are all right.

*Exercise Number Three.*

5. When you gain the ability to spin off lines across the page easily without tiring the hand or arm, take up No. 3. In it you have nearly the same as in No. 2, the only difference being the form. Start with as large circles as you can make easily and gradually reduce them until it is carried out to a point.

This gives you drill in controlling the movement; 4, 5 and 7 are excellent exercises for movement drills, and should be studied and practiced freely while securing a free action of the hand and arm.

No. 6 is one of the best exercises that you can get, in the beginning, to develop strength and elasticity of movement. Make small o (or any of the one space letters), move the pen quickly to the right about an inch and a half, then swing backward and forward as indicated in the copy.

No. 8 is just like No. 2, only much smaller. You have not perfect control of the hand and arm if you cannot make ovals of various sizes with ease.

No. 9 is a good medium through which you bring the movement used in the ovals and other large exercises down to the movement used in making the small letters.

*How to Make Number 10.*

6. After the exercises from Nos. 1 to 9, inclusive, have been quite thoroughly practiced—say that you have filled several pages of each copy—it is encouraging to take No. 10. While I don't expect you to come near perfection on this letter, at this part of the work, I do think you can become able to make it fairly well and with ease. Start at the top and make a little swing downward, turn short, cross down stroke near the top and swing around it, using the circular motion. Make whole lines of about seventeen to the line and fill a few pages of it.

*First, Movement. Second, Control.*

7. The work thus far has been to develop movement in a general way—round and round, up and down, and backward and forward. You know the man of the prairie goes out and lassos the wild horse, then he tames him for domestic use. The person who wishes to learn to write must first secure a movement through drills of the kind I have suggested, then get sufficient control of it to use it in executing the forms used to represent the different letters of the alphabet. There isn't much to do with No. 11.

It is to show you the direction the hand will go if you place it in the position used in the illustration, using the arm rest at A as a pivot, and swing backward and forward from left to right and right to left. Let the arm rest at the center of the bottom of the paper.

Columbus, Ohio  
M. W. Fanning,  
Vincennes, Ind.  
My dear Sir,  
Yours

communication of the ninth inst is received, and in this you see a specimen of my penmanship along the ornamental line.

Hoping it will please, and to hear from you again, I remain

Yours very truly,

C. P. Zaner

BY C. P. ZANER, ILLUSTRATING HIS LESSON IN PROFESSIONAL WRITING.

*Sliding Exercises.*

8. (Nos. 12, 13 and 15.) These are just a little taste of the work for February. They are intended to train the hand to slide across the paper from left to right as it must go to write easily. Turn the paper half around and go directly across the lines.

In No. 12 place the hand in correct position and let it slide to the middle of the space between the lines and stop, but do not lift the pen; then slide across next space into the third space and so on until you have made about five slides and stops, lifting pen on last slide. Repeat this until you can glide across the space indicated in No. 12, making the stops suggested.

Make a few compact pages of it. Then take No. 13 in like manner, making a very small o at the stopping place. Then repeat them as in Nos. 14 and 15, going entirely across the page.

*Movement This Month.*

9. This month's work is to get a good easy movement, which you can do by hanging to the exercises given until you can turn them off lightly and regularly. When you have reached a fair degree of ability, take your specimen book and make a specimen page of each exercise.

*Summary.*

Resolve to write with a free movement. Get good material. Study the instructions. Get a clear conception of what is to be done with each exercise. Position, movement and penholding should receive your constant attention. Work carefully with a desire to improve. Don't expect too much at first.

Be sure to practice the copies in their numerical order. Do all I have suggested. Be ready for next month.

*A Request.*

I earnestly invite every one who intends to follow this course of lessons to write me a letter inclosing a brief specimen written before beginning on the course of work; also, to send me work from time to time for criticism. The criticisms will be made through THE JOURNAL. In writing me address C. C. Lister, 2438 Crystal avenue, Baltimore, Md.

**LESSONS IN PROFESSIONAL WRITING.**

BY C. P. ZANER, COLUMBUS, O.

**No. 12.**

[INITIAL MADE IN JOURNAL OFFICE.]



*Letter Writing.*

BETTER writing, to penmen, has a double charm. It is not merely a means of communicating information relating to social and professional problems, but it is a most excellent method of displaying one's skill. It is astonishing, however, how many penmen are "out of trim" or "in haste" in penning many of these professional missives. Now I would suggest that you ought never to be in such haste in your professional correspondence as to necessitate the (un-)complimentary closing of "Hastily, etc."

If you are in a hurry people will see it in your



work; if you are not, but try to pretend so, it is quite likely that some nervous line will give you away.

*Business Writing Suitable for General Correspondence.*

I do not think that this professional penmanship should be used to any great extent in correspondence. Only when you have the time and "feel like it" or desire to convey information as to your skill, etc. For ordinary communication of facts, etc. (that includes love), then Thornburgh's style is the one to use.

I remember when quite a young man I read in some book on Letter Writing that *shade and flourish* were positively *poor taste*. I thought then that the one who wrote the article had no taste at all, but I am now of the opinion that shade and flourish outside of professionalism is much the same as flashiness and gaudiness in dress. Bloomers can't be compared with it.

I would therefore say to the young people who are practicing from this series that there is a time to use this display style of penmanship and a time not to do so. It is out of place in business, just as business penmanship is out of place in a resolution. It is out of place in social correspondence because it is too difficult in execution for ease, rapidity and clearness of thought expression; it takes too much thought for its own execution.

*Professional Writing for Professional Correspondence.*

But it is in place in professional correspondence or whenever display is allowable and desirable. It has a beauty of its own which captivates the youthful aspirant quite as much as a fine painting. Therefore if it please you, no one has any right to interfere with your admiration of beauty in curvature, arrangement, light and shade, delicacy, strength, freedom, etc.

*Nerve, Muscular Energy, Beautiful Curves, Delicacy, Boldness, Light and Shade.*

For, to one who has made a special study of penmanship, there is truly something charming in a letter from a master hand. You see there nerve and muscular energy as well as beautifully curved forms and striking contrasts in light and shade, delicacy and boldness.

To execute a beautiful letter, it takes a good deal of confidence which is the product of much hard training. No one can learn to do excellent work without considerable toil. Therefore, if you are unable to do as well as you wish it may be you have not labored long and faithfully enough. If you have little or no talent you will have to work the harder.

*A Professional Style Worth Striving For.*

A good professional hand is in demand, therefore persevere. It will school your hand to obey your will, and that is what God intended the hand to do. It will encourage precision, confidence, taste and patience. It will teach you the evil effects of late hours, strong drinks, tobacco, etc., if you indulge in them.

*In Conclusion.*

If you have gotten as much out of this series of lessons as I have your efforts have not been poorly spent. I always try to learn as much as my pupils and that is why I find life worth living. When we cease to learn we begin to die. I hope you will all outdo me before long. You ought to. You have the benefit of a portion of my experience plus your own vitality and enthusiasm.

With best wishes,

C. P. ZANER.

*Criticisms.*

P. H. H., Ill.—Your capitals would be better if you would make initial and final flourishes more symmetrical. Some are too straight (stiff), others have hooks where there should be slight curves. See first part of V, W, etc., and joining between Q and R. But you are improving.

F. L. T., Mass.—You write a remarkably good hand for a home student of THE JOURNAL. For artistic or professional work you need to raise the pen oftener and tone down your small letter movement. Study the placement of the shades in small letters as well as in capitals.

J. D. G., Mo.—Some (many) of your capitals are too wide for their height. Some of your shades are too low, specially in capital stem. You shade too many of the down strokes in your small letters. Practice on plain standard forms will do more toward straightening up your capitals and systematizing your work than any other one thing. You write an excellent hand indeed. You can become one of our very finest penmen.

W. B. C., Tenn.—The loop in second part of H in F, M, H is too small. Curve down stroke in long S more. You have done well. You can become a very fine penman; persevere.

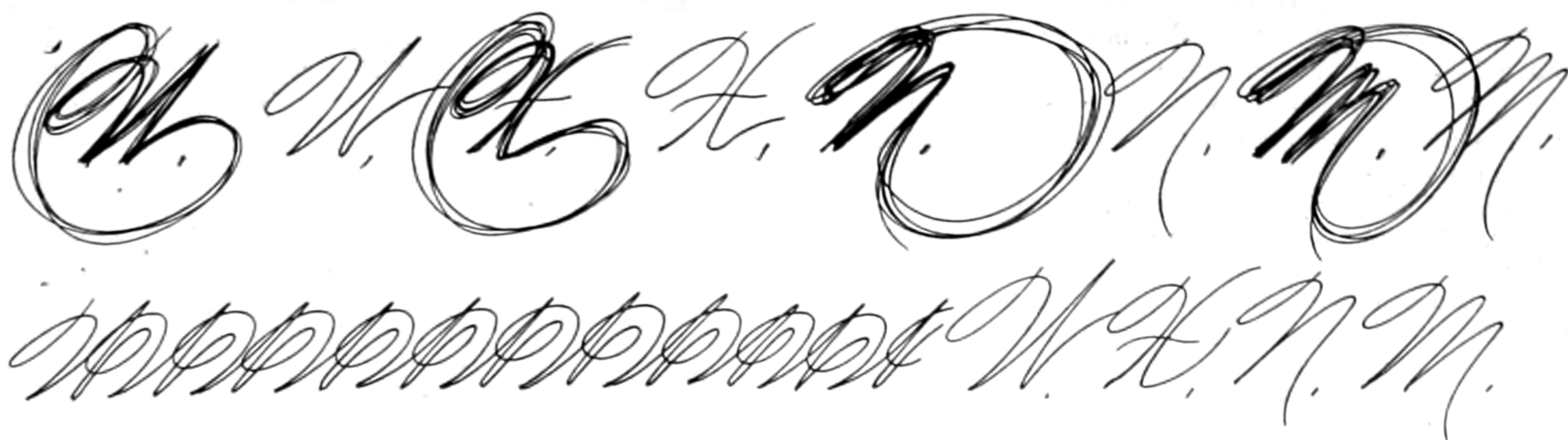
J. F. H., Pa.—Your capitals are good, but uncertain. Quality of line is excellent. Your movement is not strong enough. Shades a trifle light. Lower loop in F, J and Z too big.

ZANER.

## The Business Writing Teachers' Open Court.

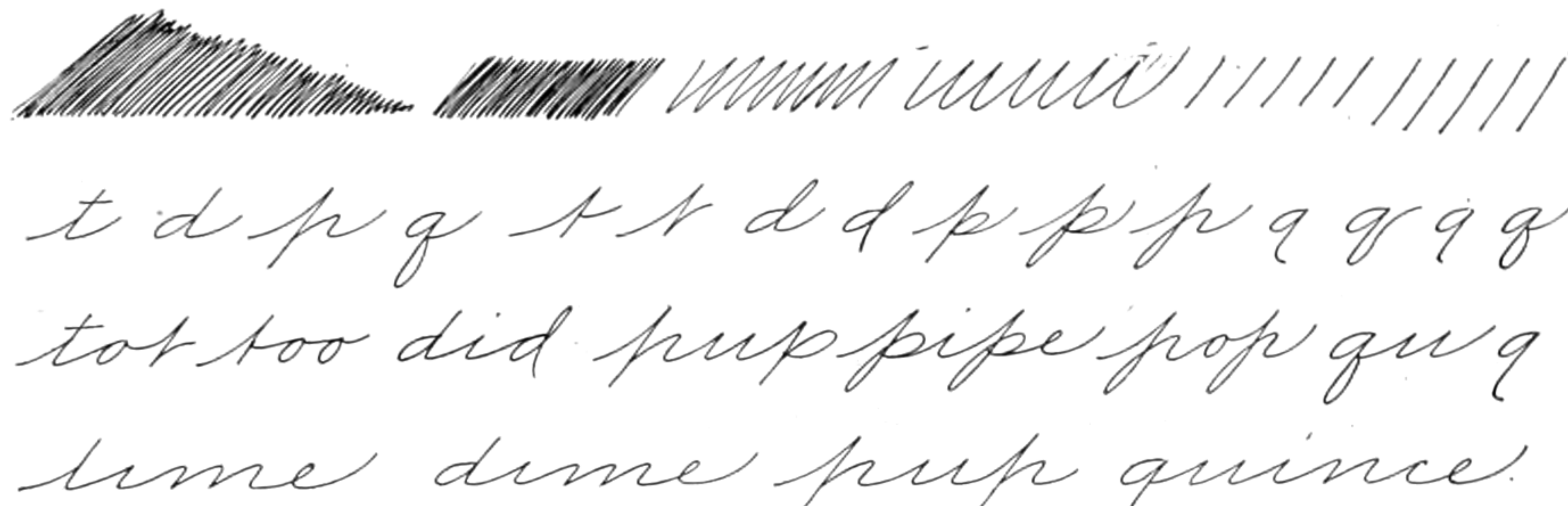
We shall present on this page from month to month various business writing exercises and copies, from the pens of some of America's foremost writers and teachers. These copies are in addition and supplementary to the regular course of lessons in rapid business writing by Mr. Lister. By this plan beginning, intermediate and advanced students can find just the copies they want every month.

As Mr. Lister has given so many excellent preparatory movement exercises in his lesson, we have reserved some from other pens until future numbers.



BY W. H. BEACOM, WILMINGTON, DEL.

PRACTICE ON ONE LETTER AT A TIME, BEGINNING WITH TRACING EXERCISE. COUNT 1-2-3-4 FOR W, X AND Y, AND 1-2-3-4-5 FOR M TRACING EXERCISES. COUNT 1-2-3-4 FOR SECOND W EXERCISE, LIFTING THE PEN WHILE "FOUR" IS COUNTED. KEEP THE PEN AND HAND MOVING WHILE PEN IS OFF THE PAPER. COUNT 1-2-3-4 FOR SECOND X EXERCISE—"FOUR" COMING ON THE CROSSING STROKE. COUNT 1-2-3-4 FOR SECOND Y EXERCISE—THE "FOUR" FOR THE LIFT OF PEN. THE SECOND M EXERCISE IS COUNTED 1-2-3-4-5—THE "FIVE" ON THE PEN-LIFT. THE THIRD W EXERCISE SHOULD HAVE FOUR COUNTS FOR FIRST LETTER AND BUT THREE FOR ALL AFTER THAT.



Herewith I present those forms of t, d, p, and q that I consider practical. Also those exercises which have a direct influence in their development. My personal preferences are in the last line. Wide spacing between letters should be practiced in connection with the normal. Small a should be practiced in connection with the t to develop the d and q.

C. P. Zaner.

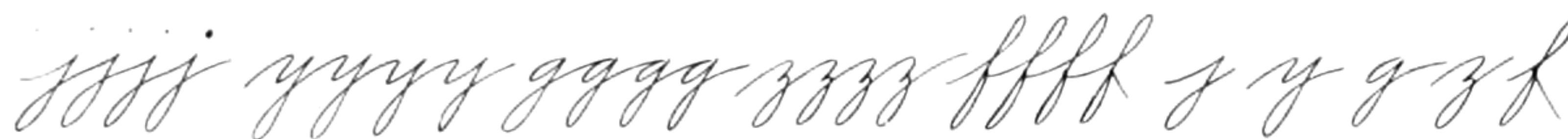
BY C. P. ZANER, COLUMBUS, O.

MR. ZANER'S EXPLANATION IS AMPLIFIED. THE EXPLANATORY PART WAS NOT INTENDED FOR ENGRAVING, BUT WE PRESENT IT AS AN EXCELLENT EXAMPLE OF MR. ZANER'S UNSTUDIED SIMPLIFIED HAND.



BY I. H. LIPSKY, BOSTON, MASS.

COUNT TEN EACH FOR FIRST AND SECOND EXERCISE. COUNT 1-2-3 ON THIRD EXERCISE—THE "THREE" WHILE PEN IS LIFTED BETWEEN STEMS.



BY G. E. NETTLETON, JACKSONVILLE, ILL.

WRITE AT LEAST TWO FULL PAGES OF EACH EXERCISE. HAVE ALL LOWER LOOPS CROSS ON BASE LINE. PUT ON SPEED, BUT AVOID TOO MUCH SIDE MOVEMENT.



BY L. M. KELCHNER, DIXON, ILL.

COUNT 1-2 FOR TRACING I AND J EXERCISES. SAME COUNT FOR CONNECTED I AND J EXERCISES. MAKE DOUBLE THE SIZE OF COPY AT START, GRADUALLY REDUCING IT.

**A PRIZE COMPETITION.**—To the subscriber sending in the best practice sheet on any one of these five copies we will give one year's subscription to either PENMAN'S ART JOURNAL or BUSINESS JOURNAL. To the subscriber sending in the best practice sheets of all of these five copies we will give one subscription to either JOURNAL and a copy of "Ames' Guide" or "Ames' Book of Flourishes." Professionals debarred. All practice sheets to reach us not later than February 20, 1896. Put your name and address on each sheet.